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An Ironic Comedy, by C. K. Munro, produced at the Arts Theatre on Wednesday, October 22nd.

Mr. Eno ..... Roy Graham
Mr. Melrose ..... A. Corney Grain
A Messenger ..... Don Gemmell
A Maid ..... Doris Gilmore
Marion ..... Buena Bent
Dr. George Beazley ..... Percy Walsh
A Nurse ..... Grace Arnold
Old Mr. Eno ..... Alfred Clark
Mrs. Eno ..... Clare Harris
Lionel ..... Dick Curnock
A Journalist ..... Rodney Millington
A Drayman ..... Grahame Stuart
Sir John Dubbin ... Fewlass Llewellyn
Peter Dubbin ..... Brian Oulton
Lionel Eno ..... Esmond Knight
Ethel Putnam ..... Betty Hardy
Phoebe Beazley ..... Pamela Willins
A News Boy ..... Vincent Parmain
Wife of the President ... Margarita Romanova
Hermione Beale ..... Ruth Taylor
Alderman Sir Springfield Beale ... Richard Goolden
A Clerk ..... John Crow
Producer ... John Fernald

It cannot be doubted that this biographical play is one of the cleverest and most richly human commentaries that the theatre has given us in recent years. It contains as much truth, beauty, observation, skilful characterisation, gentle humour, biting wit, and uproarious farce as half-a-dozen of the average stage successes; yet we wonder if it could ever be more than a mild box-office draw, for the author seems to be trying wilfully to alienate the large audiences whom it is the business of the dramatist with ideas to interest.

The life story of Mr. Eno is told in a prologue, seventeen scenes, and an epilogue; and we refuse to believe that it could not have been better presented in a less spasmodic way. Each one of these scenes is shown in the manner of a sequence in a film. As soon as the particular truth it is intended to convey has been brought home to us there is a black-out, and the author prepares to illustrate his next important moments in the progress of his hero from the cradle to the grave. But whereas in the cinema there is no interval during which the attention of the audience can be diverted, conditions in the theatre make it impossible to do without a considerable interruption, when the delicate thread which connects the two sides of the footlights is broken. Consequently realisation of the import of Mr. Eno cannot take gradual shape in our minds; it has to be built up afterwards out of a sum of disjointed impressions. Then we see what, in our enjoyment of Mr. Munro's brilliant little sketches, with their frequent and entertaining irrelevancies, we have been allowed to miss: that Mr. Eno stands for all the pathetic, futile nonentities of this earth who are disquieted by their dreams of a better life than their daily round of hard, unprofitable work, and snubs and vexations.

The time and the scene are constantly changing, but the essentials of human life seem to remain the same. Babies are born, the middle-aged are intolerant, the young suffer the joy and pain of adolescence, women are steadfast and true, men become ridiculous in old age, they die. Mr. Munro shows us all these things, and in doing so displays understanding of and real tenderness for those delicate emotions so often bruised in a hard world, gets a great deal of genial fun out of the less harmful human weaknesses, and explodes in sardonic laughter at the system of pretentious falsehoods in which are grounded the so-called rights of the strong and ruthless to exploit the defenceless and weak.

This play would be a very incoherent affair without good production and acting. Thanks to Mr. John Fernald, the producer, and an exceptionally talented cast it got both these things on Wednesday evening. It seems certain that none of the author's points was lost, and this in a play which bristles with subtleties of characterisation and action. All of the scenes were given with that sureness and speed which is to be found in the sketches of the best kinds of revue, than which there is no more exacting school of stage technique.

Mr. Roy Graham had an immense task as Mr. Eno who, as the author saw him, was not only a meek little man but the personification of all the meek little men who ever lived. Mr. Graham's performance had the necessary epic quality, and we were given a towering figure of humility. Miss Clare Harris, as Mrs. Eno, presented us with all that estimable woman's enormous strength, and engaging little feminine weaknesses; hers was a study of character both sure and tender. Mr. Fewlass Llewellyn struck the right note of opulence and selfishness as a wealthy employer, and seemed to carry about with him an atmosphere of rich food, expensive cigars, and small-mindedness. Miss Buena Bent simulated very cleverly the brisk manner and neighing laugh of empty-headed femininity, Mr. Percy Walsh stormed and bullied most convincingly as her spouse, and Miss Pamela Willins was sane, capable, and self-possessed as their daughter. Mr. Esmond Knight, as Eno's son, gave a splendid performance in which delicacy and uncouthness were blended exquisitely, Mr. Brian Oulton's every swagger as the rich man's son, implied the cad, Miss Betty Hardy simpered and giggled very revealingly as a young minx, and Mr. Richard Goolden contributed a most convincing study of senility. There was delicious fun in every moment of Mr. Rodney Millington's appearance as a wildly-improbable journalist. But all the cast were good

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"LUCKY DIP."

AT THE COMEDY.

A Play in Three Acts, by Frank Vosper, presented by Archibald Nettlefold at the Comedy Theatre on Thursday, October 23rd.

Oliver Boulton ..... Frank Lawton
Arthur Robinson ..... Henry Caine
Mrs. Cameron ..... Dorothy Black
Sir Francis Bothways... Reginald Bach
Mrs. Carrington Horne ... May Hallatt
Adrian Hinchcliffe... Ballard Berkeley
Mrs. Katie Bothways ..... Clare Greet
Higham ..... Fred W. Permain
Roderick ..... Ivor Barnard
Det.-Insp. Willer... Townsend Whitling
Hawkins ..... Douglas Thompson
Betty Mainwaring ... Nora Swinburne
Producer ... Frank Vosper

Oliver Boulton and Betty Mainwaring were the brightest of all the Bright Young Things, for even before the play opens they struck an original idea and became engaged to be married, an event which, after the initial shock to their friends in Mayfair, must have been described as "too soul-searchingly marvellous." As far as one could discover they were not even living together; although they gave joint parties in the house of Betty's parents when the dear old things were away. But their engagement was a trifling exploit compared with the Arabian Nights adventure at the Comedy last Thursday. For that they will be certainly elected to the Grand Council of the B.Y.T., and it is certain that no bottle-party within a mile of Shepherds Market will be conceivable without them. Can't you hear the talk over the cocktails the following afternoon? "Have you heard, darling? . . . Betty and Oliver . . . Isn't it too ecstatic of them? . . . The most perfect thing that has happened since Bill's party in the Chamber of Horrors. . . You missed it, didn't you, dear? . . . When we all went as famous criminals and Gwen and I both turned up as Crippen . . . and Tommy Montmorency's Lido Lounge at Limehouse . . ." and so forth.

Did Mr. Vosper mean to write a satire? Intending an ode, no doubt, it turned to a sonnet—and not a very good sonnet at that. As a light frivol the play flags after the first act, and the author fails to make much of the lively initial idea. It is discovered as soon as the curtain rises that the invitation cards for the party have been wrongly printed; the cocktails are shaken and the dinner is set; wanting only are the guests. It is a devastating situation and the solution has Biblical authority—for there were the highways of Mayfair and the byways of the telephone directory to explore. Curiously, only one refusal followed the quixotic invitations. By a lucky chance Betty's eye alighted on the name of Mrs. Katie Bothways, who lived at Pimlico and supplied "everything for baby." She was the first. Obviously the other Bothways—Sir Francis—must also come. It was a pin, I think, that made the happiest shot of the evening, for it brought Mrs. Carrington Horne, otherwise "Doady-Robes and Modes," with a voice like a raven's croak and a past that included three husbands and a musical comedy engagement. Mr. Adrian Hinchcliffe, famous novelist, secured his place in the collection on account of his name; Arthur Robinson was hailed from the balcony of the flat, and Mrs. Cameron, an intense lady in sinuous black, just walked in.

After dinner Mrs. Cameron adopted the mannerisms of a fifth-rate Lady Macbeth and finally confessed to a murder. Her husband's body was lying in a pool of blood on the floor of the flat above and he had richly deserved his fate. Tactlessly she had telephoned the police, but everybody agreed that she must be saved from the trial. Arthur Robinson, later found to be a cat-burglar, tried to adopt the crime as his own when Scotland Yard arrived and then escaped over the balcony, and during the confusion a meek little man arrived who claimed to be Mr. Cameron. The melodramatic lady was, in fact, a fifth-rate Lady Macbeth who was somewhat overwrought by the ardours of repertory at Wembley.

A sentimental interest was supplied by the Bothways, for Sir Francis found in the delightful old lady from Pimlico a long-lost wife and the two of them stole gently away into the night in the last hansom-cab. Altogether "Lucky Dip" was poor stuff compared with "People Like Us" and "Murder on the Second Floor," but what the author has done is to fit the more modest requirements of a number of actors. Like Shakespeare—a greater dramatist even though his plays are less frequently performed in the West End than Mr. Vosper's—he has framed a comedy for a definite company. Mr. Frank Lawton and Miss Nora Swinburne had to be light, gay and skittish, and succeeded admirably; Mr. Reginald Bach, to be a nice pleasant old man, and Mr. Ballard Berkeley, a bounderish young one. Miss Clare Greet was charmingly sentimental as Mrs. Katie Bothways and redeemed several scenes by delightful touches of humour; Miss Dorothy Black kept up the melodramatic possibilities of Mrs. Cameron to the final exit; Mr. Henry Caine made the most of the good-looking cat-burglar, and Mr. Ivor Barnard, Mr. Townsend Whitling and Mr. Fred W. Permain were neatly in the picture. But the success of the evening was Miss May Hallatt, with a part that fitted her better than any glove, and she may easily make a success of the play.

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WANTED, Ten. Sax, DH Clar., Violin or 'Cello. Must be first-class, stylish. Preference to vocalist. Photo, age, experience, terms. Box 882, "The Era."

WANTED, Semi-pro. Alto Sax, doubling Clart, good stylist, willing to rehearse. Audition Thursday 8.30 p.m., 12, Burleigh-street, Strand, or write 223, New North-rd., N.1.

WANTED, Saxophonists for stage show, doubling song and dance preferred. Frank Browne, care Zeitlin, 84, Regent-street, W.

WANTED, Alto Sax or Violin dblg. Sax, for regular Sunday night, saloon lounge; must sing popular choruses. Audition 7.30 to-night. 18, Wandsworth-rd., Vauxhall, S.W.

WANTED for Empire Theatre, Leeds, 1st Cornettist. Applicants must be thoroughly experienced in twice-nightly Variety, Revue, etc. Write, stating age, experience, present or last engagement, and with copies of referencs if possible, to The Manager, Empire Theatre, Leeds.

WANTED, Trumpet for provincial super cinema (talkie); orchestra retained; permanent. State full partics. to Box 893, "The Era."

WANTED, Pianists, Reeds, Strings for Regtl. Band. Must enlist. Single, 20-25. Box 895, "The Era."

WANTED, Semi-pro. Dance Pianist; new band; commence mod. terms; West End; must be soloist. Box 896, "The Era."

WANTED, a Pianist (lady or gentleman) for orchestral work. Write National Music Publishing Co., 2, Gerrard-place, London, W.1.

WANTED, Lady Practice Pianiste-Accompanist, with own room and piano. Box 887, "The Era."

WANTED, Piano-Accordion or other instruments to join young violin-sax, busking, shares; London or travel. Box 899, "The Era."

WANTED, Harpist to join Violiniste (practice), view to future engagement; good amateur would suit. Also 'Cellist. Violiniste. Box 892, "The Era."

WANTED Known, Banjoist, expd., desires join good s.p. combination, London; would share. Box 891, "The Era."

WANTED, Drummer, young, full kit, vocalist and reader, for Palais. State terms. 57, Farndon-rd., Birmingham.

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WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

WANTED Known, the Norris Music Leading Library. Hotel or cinema. Low weekly terms. 57, Osborne-road, Brighton.

WANTED Known to Dance Bands and Orchestras. Your music supplied withcut any trouble. Write E. Clarke, The Langham Music Supply, 94, Blenheim-rd., N.15.

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WANTED Known, bona fide artistes can obtain 10 per cent. reduction Booking Agents, Marchmont Enterprises, 63, Marchmont-street, Russell-square, W.C.1. Terminus 6178.

MUSICIANS' WANTS

WANTED, engagements by experienced Musical Director, Violinist; any business; library. Poole, 85, Loughborough Park, Brixton, S.W. 9.

WANTED, Engt. by Pianist Musical Director, exp. any bus., library and refs. C. M. Slack, Penypyllau Cottage, Milwr, Holywell.

WANTED Known, versatile M.D. wants evening engt. on Piano, 'Cello or Sax; London or near; any bus. Box 889, "The Era."

WANTED by Bandmaster, Appointment, Orchestra, Choral Society, or Band. A. E. Shaw, "The Ranch," Priory-road, Gosport.

WANTED, Engt. or dep. by exp. Violiniste, any bus. Ivy Chilvers, 98, Rannoch-rd., Hammersmith, W.6.

WANTED, Engt. by exp. Violinist, brilliant execution, advanced technique. Harvey, 149, Green-lanes, N.16.

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WANTED Known, Dance Violinist (hot), dblg. Sax and Accordion, Vocalist, at liberty immediately; just concluded Locarno. Straight if desired. Violinist, 89a, Streatham-hill, London, S.W.2. 'Phone: Streatham 6414.

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WANTED, Engt. by Leader Violiniste; good library; thoroughly experienced. Edith L. Mainwood, G.S.M., 27a, Ravenstone-st., Balham, S.W.

WANTED, Engt. by Violinist, theat. and P.C.T. exp., also late Moss' Empires, etc.; permanent or temporary. 106, Broadway, Plaistow, E.

WANTED, ENGT. BY TIP-TOP VIOLINIST; YOUNG, SMART, REFINED, THOR. EXPD. CINEMA, HOTEL OR DANCE. POWERFUL TONE, EX. REFS. CAN SUPPLY ANY COMBINATION. AUDITION WILLINGLY. 29, LARDEN-ROAD, ACTON, W.3.

WANTED, Joint Engt. by bril. Violinist and Pianiste, other instruments if desired; cin., cafe; lib. 5.000; mod. sal. M.D., 203, Gulson-rd., Coventry.

WANTED, Engt. as Viola, dblg. Alto, Tenor Saxes. G. Morris, 37, Ramridge-rd., Luton, Beds.

WANTED, Engt. by Violinist, exp. all lines, young, smart appearance; audition. G. Lawson, 22, Salisbury Hall-gardens, E.4.

WANTED, Engt. by first-class Violin, Ten. Banjo, Guitar, expd. straight, variety, stage. Ed. Hayes, Palais de Danse, Nottingham.

WANTED Known, Lady Violinist disengd., expd., strong player; any bus.; double Organ; refs. 74, Bridgford-rd., Nottingham.

WANTED, Engt. by young Lady Violiniste, exp. in straight and jazz; would dep. 31, St. James'-gdns., Wembley. 'Phone: Wembley 2632.

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WANTED, engagement as Violinist; thoroughly experienced all lines; disengaged owing to talkies. John D. Wood, 19, Leyton-rd., Harpenden, Herts.

WANTED Known, first-class young Viola, exp. Symphony, Chamber Music, Municipal Orchestra. 10, Elm Park Gardens, S.W.10. 'Phone Flaxman 6364.

WANTED by first-class Violinist-Leader, gigs or perm.; exp. any bus. 'Phone: Archway 2565. Kelsey, 14, Windsor-rd., Holloway.

WANTED KNOWN, Violin Leader doubling Saxophones and Clarinets, with library; any business. 36, Dorset-street, Baker-street, W.1; 'Phone Welbeck 2146.

WANTED, Engt. by expd. Leader Violinist, cinema, cafe, etc. E. Harris, 26, Brighton-road, Stoke Newington, N.16.

WANTED, Engt. by first-class Leader Violin, brilliant soloist, any bus.; library. Box 878, "The Era."

WANTED, Engt. exp. Violin Leader, up-to-date lib.; theatre, hotel lounge, cine-var., gigs, etc. 'Phone Shepherd's Bush 4751. Box 888, "The Era."

WANTED Known, £8 bonus offered by first-class Violin Leader, perm. cap., young, showman, cinema, hotel, etc., exp. any bus.; would take rep.; library. 'Phone: Brixton 6332; or write Box 897, "The Era."

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WANTED, Engt. expd. young 'Celliste (late Royal Pavilion, Ventnor, Villiers' Hotel, Douglas); good refs. 26, Margaret-st., Hull.

WANTED, Engt. by thor. exp. Orch. and Solo 'Celliste, any bus. Miss C. Knowles, 22, Milverton-terrace, Leamington Spa.

WANTED Known, exp. 'Cellist open odd dates, dinners, dances, or deputising; M.U. terms. Shaw, Mitcham 3828.

WANTED Known, 'Cellist, solo, orch., dblg. Banjo, open dep. or regular. 36, Dorset-st., Portman-sq., W.1. Welbeck 2146.

WANTED, Engt. by Solo and Orch. 'Cellist, 14 yrs. exp.; excellent tone. Stride, The Brow, Bannerdoun-hill, Bath.

WANTED by 'Cello, dblg. T. Banjo; expd. g opera, cin. var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED Known, Edgar Riddle, 'Cellist, exp. theatre, variety, concerts, etc.; last engt. 6 years. 7, Trinity-place, Hastings.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

WANTED, Engt. by Orchestral Solo 'Cellist, dblg. Banjo; any bus.; town or near. Buckler, 732, Stanstead-road, Catford, S.E.6.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED Known, Celliste, A.R.C.M., exp., wishes to join trio or quartette in West Sussex district. Box 890, "The Era."

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WANTED, Engt. Solo and Orch. 'Cellist, dblg. Tenor Banjo, good on both. Firth, 8, Sheet-st., Windsor, Berks.

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WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

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WANTED, Engt. by Double Bass, thoroughly expd. in all lines. Basso, 121, Tufnell Park-rd., N.7.

WANTED Known, Souspahone at liberty, doubling Bass and Trombone. A. E. Snellgrove, 17, Kay-st., Blackpool.

WANTED, Engt. Sousaphone, dblg. Bass and Trombone; reasonable terms. 'Phone: 1501 Fulham. Gower, 153, Lillie-rd., Fulham.

WANTED, Engt. by Flautist dblg. Tenor Saxophone, any business. 20, Fern Bank, Nelson, Lancashire.

WANTED Known, Horn player desires position, symphony or other; highest refs. "Cor," 105, Bellott-street, Manchester, N.W.

WANTED Engt. by Clarinet, dbl. Alto or Tenor Sax; experienced any business. 51, Horseferry-rd., Westminster, S.W.1.

WANTED engagements, Alto, Bar., Clar., Violin; any offers; gigs or perm. 54, Millais-road, Enfield, N.

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 86 Sycamore-rd., Nottingham.

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WANTED, by Alto Saxophone, Clarinet and Oboe, engagements. 'Phone Grangewood 2155. 400, Barking-rd., East Ham.

WANTED, Engt., Sax, Tenor, Alto, Sop and Clarinet. 70b, Portsdown-rd. Maida Vale. W. Paddington 3415.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED by Alto Sax, evng. engts., any bus., any dist.; good reader. 'Phone: North 2117.

WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED, Evening Engts., first-class Alto Sax, dblg. Violin, Sop, and Clart. Reg. Page (Clerkenwell 9051). See Musicians' Cards.

WANTED Known, E flat Alto Sax (vocalist), dblg. Clarinet, good tone and rhythm; also piano; reliable. Broughton, 184, Lansdowne-rd., London Fields, E.8.

WANTED, Engts. Saxophonist, Alto, Tenor, Sop., Clar.; just concluded well-known ballroom. Offers to Sax. 10, Walsingham-mans., Fulham-rd., London.

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WANTED Known, Sax, Alto, Tenor, Sop. and Clar., at lib. gigs; exper. 'Phone: Brixton 1719.

MUSICIANS' WANTS.

WANTED, Gigs by Ernest Holmes, Tenor or Alto Sax, Clar.; own car. 10, Merton-rd., E.17. Holborn 9143.

WANTED Known, Sax dblg. 'Cello, any business. Foster, 6, The Drive, Acton, W.3. Chi. 6157.

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WANTED Known, first-class Alto Sax, doubling Clarinet; semi-pro. only. Box 901, "The Era."

WANTED, Gigs by reliable Dance Trumpet, semi-pro., young. 248, Upland-rd., East Dulwich, S.E.22.

WANTED engagement, Trumpet; first-class experiences, all lines, soloist. Trumpet, 90, St. Olaf's-road, Fulham, S.W. 6.

WANTED Known, Trumpet, young, first-class exp. modern style, open for gigs. O.F., 39, Camberwell-grove, S.E.5. 'Phone: Rodney 2793.

WANTED Known, Trumpet, exp., open for gigs, etc., modern style dance. Tott. 1388. 24, Vartry-rd., N.15.

WANTED, Engt. Trombone, fine soloist, expd. all lines; young and capable. Tim Healey, 391, Old Chester-rd.; Rock Ferry, Cheshire.

WANTED Known, Trumpet and Cornet open for engt.; straight or dance. 'Phone: National 2000. Wood, 18, Queen's-road, E.17.

WANTED, Engt. by Trumpet; any bus., anywhere; full exper. Apply 98, Hambalt-rd., Clapham, S.W.4.

WANTED, Engt. by Trumpet doubling Violin, straight or jazz. Apply 19, Linom-rd., Clapham, S.W.4.

WANTED by young, experienced Dance Trumpet, full mute effects, gigs. E. Mervyn, 7, Kingston House, Camden-street, N.W.1. 'Phone: Welbeck 2012.

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WANTED Known, Solo & Orchestral Organist at liberty; any type, unit (Wurlitzer, Compton, etc.) preferred; 9 years' experience. Just concluded season at Winter Gardens, Blackpool. Vann, 41, The Crescent, Blackpool.

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WANTED, Engts., expd. semi-pro. Dance Pianist, lively and vocalist; full library. Would join band. Marshall, 19, Lavender-sweep, Clapham Junction, S.W.

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WANTED by Pianist, Accomp., Orch., with library; dance and classic; evenings (except Sundays). Pianist, 50, Hanley-road N. 4.

WANTED Known, Billy Williams, first-class modern style Dance Pianist, open for engt. anywhere. Offers: 18, Anatola-rd., London, N.19. Archway 1203.

WANTED Known, exp. semi-pro. Pianist, would rehearse if sufficient engts. offered. South London district. BM/KVXT, London, W.C.1.

WANTED Known, Mary Gardener, Orch., Solo Pianiste, disengaged. Lady conductress please write. 27, Patchgross-street, Barnstaple.

WANTED Known, brilliant dance and orchestral Pianist is free to accept any engt. Pianist, 37, Lower Richmond-rd., S.W.14. 'Phone: Richmond 1614.

WANTED, Engt. by Orch. Pianiste, 11 years' exp. cine-variety; mod. terms. Trussler, 16, Stanley-rd. W., Bath.

WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-rd., S.W.1. Franklin 6348.

WANTED, Engt. through Talkies by Orch. Pianiste; pics., var., cafe; any aud.; would dep. Queenie Blanche, 43, Ruby-road, E.17. 'Phone Walthamstow 1371.

WANTED Known, Jimmie Lorde, brilliant Dance Pianist, young, smart, showman. Vacant now. Just concluded sixth season Blackpool. Offers: 7, Renwick-ave., Blackpool S.S.

WANTED, Evening Engts., first-class expd. Pianist; soloist, accomp.; dance or straight; audition willingly. 90, Northumberland-pk., Tottenham, N.17.

WANTED, Engt. by first-class Pianist, thoroughly expd., good refs. Pianist, 71, Edith-rd., Ramsgate.

WANTED Known, £10 reward offered by smart young Lady Pianiste for engt. in cinema, cafe, or hotel (no dud); fine refs., library; audition. Box 902, "The Era."

WANTED Known, Pianiste, orch., seeks engt., double Violin; library. 250, Amesbury-ave., Streatham Hill. Tel. Streatham 4271.

WANTED Known, exp. cinema relief Pianist, dep. or perm. Miss G., 35, Huntsmoor-rd., Wandsworth.

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WANTED, Engt. Orchestral Pianiste, L.R.A.M., excel. sight-reader. Pianiste, 37b, Newton-st., Greenock, N.B.

WANTED Known, first-class Pianist, straight and dance, any business. Foster, 6, The Drive, Acton, W.3. 'Phone: Chi. 6157.

WANTED, ENGT., FIRST-CLASS ORCH. PIANISTE OR TRIO, DBLG. THOR. EXP. STUDIO, 20, THE CRESCENT, WIMBLEDON, S.W.19.

WANTED, Deputising only, by brilliant Pianist. Thoroughly experienced. Theatre, Cinema, Hotel and Dance work. 'Phone: Streatham 5210.

WANTED, Engts. Piano-Accordionist dblg. Banjo and Piano, straight or dance; good library. Vacant Xmas for coast. 'Phone: Shepherds Bush 3244 (before 11.30 a.m.). 268, Goldhawk-rd., W.12.

WANTED, Engt. by Baletti, first-class Accordionist; any bus

MUSICIANS' WANTS.

WANTED Known, Tenor Banjoist, dblg. Spanish Guitar, hot rhythm, style and solo; first-class refs.; now at lib. gigs, etc. Fred Barnes, 65, Olney-street, S.E.17.

WANTED, Engt. Banjoist, Tenor and G, dblg. Tenor Sax and Guitar; any bus., anywhere. Willy, 18, Rosslyn-rd., Barking, Essex.

WANTED by Banjo and Guitar, evening engts., odd or series; wide exp. Tom Pemberton, 18, Cornwall-rd., Paddington, W.11.

WANTED, Engt. by Tenor Banjo, dblg. Spanish Guitar; hot style. B. Bullard, 125, Plumstead Common-road, S.E.18.

WANTED by young expd. Dance Banjoist, engts.; reader; free Saturday. Agnew, 7, Kingston House, Camden-st., N.W.1. 'Phone: Welbeck 2012.

WANTED Known, Tenor Banjoist, dblg. Guitar and Violin, open for gigs; young, smart. 13, Chingford Mount-road. 'Phone: Silverthorne 1928.

WANTED Known, exp. T. Banjo open for gigs or perm. Bernini, 18, Highbury-grange. North 5177.

WANTED, Engt. Banjoist, Tenor and G, dblg. Guitar and Tenor Sax; perm. or gigs. Willy, 18, Rosslyn-road, Barking, Essex. 'Phone: Grangewood 2397.

WANTED Known, Tenor Banjoist dblg. Guitars, wishes to join semi-pro. band. Latest six string style playing. Willing to rehearse. Large car. Billy James, 3, Woodland-gdns., N.10.

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NOTICE IS HEREBY GIVEN that EDWARD OSCROFT, residing at 42, Albert-road, West Kilburn, London, and carrying on business under the name of Teddy Stream, intends to apply to the County Council of Middlesex for registration under the above Acts.
October 15th, 1930.

NOTICE IS HEREBY GIVEN that LEW LAKE, Jr., residing at 35, Heathlands-road, Stoke Newington, N.16, carrying on business under the name of Lew Lake, Jr.'s Productions, intends to apply to the London County Council for registration under the above-named Act.
October 21st, 1930.

NOTICE IS HEREBY GIVEN that ASSETS & FINANCE., LTD., Registered Office, 10, Essex-street, Strand, W.C.2, and carrying on business under the name of A. & F. Productions, intends to apply to the London County Council for registration under the above-named Act.
October 25th, 1930.

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Those who are putting on a new production and require novel and attractive printing should call on Miss Bailey, of Western Posters, Suite 5, 26, Charing Cross-road, and see the work just produced for "Daphne," the new musical comedy, which is considered to be the best offered to any company for some time past. Miss Bailey was formerly manager of Somers and Warner, Ltd., of Poland-street.

H. F. Maltby's new play, "All for the Love of a Lady," is being produced at the Theatre Royal, Brighton, on Monday next, for the first time on any stage.

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CATHOLIC STAGE GUILD TRIPLE BILL.

The Catholic Stage Guild mounted a triple bill on Sunday. It opened with:

"The Farce of the Devil's Bridge."
Founded upon the legend of Saint Kado by Henri Ghéon, translated by Barry V. Jackson.
The False Pedlar ... Richard Goolden
Father Kado ..... Robert Speaight
His Cat ..... T. Gordon Blyth
Mathurn ..... Alan Bland
His Daughter ..... Mary Pilgrim
The Property Master ... D. Hay Petrie

Quite an amusing little piece, enlivened considerably by the fact that a property-master not only acts as prologue and epilogue, but also butts periodically into the traffic of the stage. Unfortunately, the dénouement becomes obvious very early in the proceedings, but this is no fault of Sir Barry Jackson, who has manifestly done the translation well. Acting honours were carried off by Richard Goolden, magnificent as the disguised Devil; by D. Hay Petrie, who made every comic point as the Property Master, and by Alan Bland (the well-known Press representative), as an inquisitive villager.

"Rada."
Drama in One Act, by Alfred Noyes.
Rada ..... Mary O'Farrell
Subka ..... Joan Duan
Arram ..... John Clifford
Michael ..... Anthony Marshall
Nanko ..... J. Hubert Leslie
First Soldier ... George More O'Ferrall
Second Soldier ..... Jan Bussell

This, frankly, proved a disappointment, particularly as it was announced as the first performance in England. It is a war episode and the carnage, both on and off the stage, is prodigious. What point the play was driving at, other than to wring our withers and to freeze our marrows, was, however, not very clear. Certainly there was no poetry in it. Miss Mary O'Farrell strove bravely as a mother who shoots both herself and her twelve-year-old daughter rather than that either of them should fall into the hands of the soldiery, whilst Mr. J. Hubert Leslie presented a clever study of senility as a half-witted schoolmaster who keeps on blathering about the inevitability of war.

"Chassis."
A Fragment of the Perfect Plot (with apologies to Sean O'Casey), by Aubrey Enser.
Bridget Maloney ..... Una O'Connor
Michael McCormack ..... Tony Quinn
Nora ..... Cathleen Drago
First Soldier ..... Trevor Ward
Second Soldier ..... Alban Blakelock

This was a light-hearted affair in which several of the Irish Players burlesque themselves and other people. Una O'Connor, Tony Quinn and Cathleen Drago, needless to say, rose beautifully to the occasion.

During the evening pleasant interludes were provided by Margaretta Scott and John Rorke and Phyllis Scott.

BRITISH SONGS FOR BRITONS.

The daily newspapers over this week-end gave much prominence to an article by Mr. Lawrence Wright in reference to British songs. Mr. Wright is and always has been a very keen exploiter of British songs. The name of Horatio Nicholls, who is known as "England's greatest composer," is not only a household word in England, but world-wide. It is a well-known fact that before the War British songs more than held their own even in America, and it is only during the last few years that American songs have gained a strong hold over here. Mr. Nicholls feels that he is much more capable of catering to the British tastes than American song writers who are over three thousand miles away.

Mr. Lawrence Wright has inaugurated a £10,000 advertising campaign on all British songs. The numbers that at present are being exploited by the Lawrence Wright Music Co. are: "Say a little prayer for me," "Gipsy Melody," "Adeline," "I've got a feeling," "That night in Venice," "Meet me in my dreams to-night" and "When I passed the old church door," all the above being by Jos. George Gilbert and Horatio Nicholls, while Leslie Sarony is responsible for two great comedy numbers, "The Alpine milkman" and "Gorgonzola," the latter number will be featured by Cicely Courtneidge in the Paul Murray and Jack Hulbert production. Other British writers under contract with the Lawrence Wright Company are Billy Milton, Harry Carlton, Winifred May, James Kennedy and Noel Gay. It is very obvious therefore that the British songs writer is at last coming into his own, and that Britons the world over are singing British songs. Wherever one goes one can now hear a predominant number of British songs being sung to British audiences. The American influence has passed and it is now up to someone to reconsolidate the strong pre-war position when literally all popular songs were British.

It is of interest to note that Mr. Horatio Nicholls is a well-known figure at all the leading seaside resorts where, during the summer, he conducts all the principal orchestras; also that some three million gramophone records of each of his big hits are sold in England, and of this quantity it is estimated that two and a half millions are sold to people outside the London area. The new slogan which has been adopted by the Wright house, "British Songs for Britons," is one that is bound to catch on to such an extent that other industries will take a lead from the Wright house and make their slogan "Buy British and Be British."

LONDON VARIETY THEATRES.

(*Other Variety Theatres on page* 11.)

SOUTH LONDON PALACE.

With the great motor show still fresh in our minds, that clever pair, Stratton and Strett, had ideal ground in "The Cross Road Episode," for the introduction of topical patter and they utilised it to good purpose. The misunderstandings of the lady are particularly laughable, and their duet, "A Cold and Frosty Morning," set to the air of "John Peel," received high appreciation. Lottie Lennox is as popular as ever, the "Coster Cabaret" and the wedding song will always be favourites with Lottie to put them across.

A sketch, "In the Spare Room," demands real histrionic ability, which is provided by Jimmy James and Co. A first-class domestic quarrel provides great fun, while the excuse the erring Jimmy offers his wife as a reason for arriving home at 3 a.m. is certainly novel. Standing upon a small circular table, Lew Grade showed us some wonderful dancing, and put over some funny business with the connivance of Paul Clifford's drummer. This was in reply to an encore for other splendid footwork before the tabs.

"The Accordion King," as Frank Lucas has been dubbed, is a title well earned. He can imitate a pipe organ and play two tunes at once, while his operatic venture with the orchestra becomes a high-class piano-accordion concerto.

Ten twinkling feet lightly tapped the boards when Gilbert's five dancing boys entered. Individually and collectively, these restless youths earned high praise. The "Two Rascals," Eddie Fields and Chas. O'Donnell drifted from new to old successes and back again, introducing *en passage* much humour, both musical and in dialogue.

Miss Ida's sporting girls perform some astounding feats of strength. They specialise in beautiful tableaux, but instead of building them from the stage they start from a trapeze and festoon downwards, each supporting another. Some spectacular rope-climbing was well applauded.

FINSBURY PARK EMPIRE.

Our old friend, Jack Hylton, returns here with his boys this week to delight all with their musical entertainment. All their abilities have been enumerated so often in detail that it is superfluous to reiterate. Let it suffice that the instrumental part of their act is versatile and perfectly performed, that the vocal portion is entertaining and that the comedy touches put the extra polish on the show that obtained for it many encores and recalls.

Marie Nyman, the Australian musical comedy star, immediately proves herself a firm favourite. She has an entrancing voice, a delightful style and a varied selection of numbers, which were thoroughly enjoyed and vociferously applauded. Leslie Sarony, the young entertainer of marked ability, sang, danced and told stories with remarkable self-possession, and got over easily in his intimate manner.

Frank and Betty Boston offered their clever comedy juggling to great approval, and another speciality act of distinction was that presented by Georges Durant, a wire-walker extraordinary, assisted by Nancy Massey. Aiderson and Kelly, a new pair of artists to us, gave a fine sample of singing and dancing in nice style, and Jack Igo, comedian, completed with his capital fun.

LONDON, SHOREDITCH.

Billy Elliott, that blackfaced star, was very much at home this week here, where they like good singing, and his stories left them wanting more. Beryl Beresford, that cheerful and tearful comedienne, assisted by Leslie Hinton, was monstrously funny throughout, whilst her ballad proved that she can really sing. The Taree Royces, who were so successful in "Bits and Pieces," gave their novel daring and amusing equilibrism to big applause. Steve Bartle and his concertina could have stopped on for hours, for there is nothing audiences like more than real music, and Steve is certainly a master of his instrument. Adrian Ross and his four cabaret girls were warmly applauded for as well arranged a song and dance show as has been seen for some time. A feature is the different styles of stepping and the quick changes in costume. George and Fay Staples are back with their artistic and sensational dancing, well liked here. Eddie Lerone and Bessie Bendon, the society comedy couple, offered entertainment of a successful kind. Hayes and Jayes, with "Lana," the stage-struck parrot, were appreciated for their original ideas in fun, and Renee Rudarni and Billy Carlton present a delightful musical interlude with violin, piano and banjo. Percival Lewis and his orchestra rendered "Light Horse," "Weymouth Chimes" and "Bassolo."

STRATFORD EMPIRE.

The variety bill here has George Robey at the top. Robey was in excellent form on Monday night, and his female impersonations were, as usual, the best liked of his submissions. Bernie Delfont, "The Dancing Entertainer," intrigued the audience with his many queer steps, and interpreted feminine, Sheik, Russian and other movements in a masterly manner. Wally Marelly, in contortionist evolutions, demonstrated the flexibility of human limbs by constant manipulation. He excels also in catherine wheels, one-hand somersaults and other feats. Jack Wynne, assisted by Dorothy Wynne and Joan Wynne, who incidentally interpolates a welcome song and dance, "Sweetheart Tree," submitted a sporting adventure, "The Last Straw," and full of laughter it proved to be. Bobby Wright and Marion, "America's Destroyers of Gloom," get right there from the onset, and not a moment of dullness intervenes while they face the footlights. "Sonny Boy" proves an amusing travesty, and is followed by "My Angel Mother." Then with a few lithesome steps the couple submit "Yes, I Feel So Lonesome." Eddie Lyons and Joe Fay, "The Talking Fools," Stella and Partner in a fine gymnastic speciality act, and the Hearnes, rollobatic knockabouts, who keep things lively, are also on the bill.

SHEPHERD'S BUSH EMPIRE.

A strong variety company forms the attraction this week at the Shepherd's Bush Empire. Jass and Jessie open the programme, and, billed as "Stable Companions," give an entertaining act. The male partner is an adept at hand springs, and is particularly clever in a novel dancing number, in which he performs a series of marvellous springs and somersaults. The lady gives a brief little interlude as a trick cyclist. As a pantomime "male," the gentleman is a screaming success in every sense of the word. Lily Burns has a great reception both as a singer of jazz numbers, such as "Sunny Side of the Street," or more serious items. She has an engaging personality, with an absence of straining after effects, which undoubtedly adds to the charm of her singing. Frederic Culpitt, as a "magical comedian," kept up a running fire of jokes and asides. He has a number of remarkable illusions, and his act certainly strikes a new line. He is assisted by Jan Glenrose, a thought-reading stunt being very humorous indeed.

A hearty reception greeted Muriel George and Ernest Butcher, and if it was in intelligent anticipation of pleasant things to come the audiences could not have been disappointed. Ernest Butcher was in fine voice with his rousing folk songs. Miss George gave an interesting Cockney study, and their show concluded with that old favourite, "Villikins and His Dinah." Johnson Clark's humorous "cross talk" with the country yokel is in effective contrast with his impression of "Grand-dad." Johnson Clark always endeavours to give his public something different, and secures a welcome freshness. Described as a mimic, Anna Rogers is something more than that. She does not rely upon mere mannerisms, but faithfully copies the intonation of her studies. She took off the Houston Sisters, Ella Shields, and Gracie Fields in a successful manner. Her greatest "hit," however—sufficient to "stop the programme"—was as a black-faced comedian.

St. Michael's School and Will Hay are synonomous terms. From the moment he appeared, followed by his youthful scholar, and later by "granddad," the house is kept in roars of laughter. "What's In A Name?" is the bill of their playlet. The answer might well be "laughter and success." Alva Brothers conclude the programme with comedy acrobatics.

BRIXTON EMPRESS.

The third successive week of variety at this hall is opened by the Stephanie Andrson Girls. They appear later in the programme and are aptly described as the most versatile girls in vaudeville. There seems little that these girls are unable to accomplish. As dancers they are supreme, but it is in their individual acrobatic acts, their athleticism on the rope, their tumbling, bending and other feats which stamp them as a troupe out of the ordinary. The Magda-Palermo Liliputians, who followed, were a distinct novelty. These diminutive folk sing and dance and what is more surprising, attempt feats of acrobatics which considering their size are remarkable.

Archie Glen, the inebriated comedian, as a "drunk" is a real joy. Mackenzie Reid on the piano-accordion has discovered the possibilities of this instrument and his playing differed from other exponents, who, by the way, seem to be cropping up in increasing numbers. His big hand at the conclusion was richly deserved. Horace Lane and Molly Douglas, although not programmed, provided ten minutes of hilarity and proved to be a humorous comedy couple.

It is Chefalo, however, who holds sway here this week. The greater part of the time is allotted to this master illusionist, who is assisted by the Magda-Palermo troupe, who add a spice of comedy, and a boy giant. Chefalo starts off in a bewildering fashion. Trick follows trick with startling rapidity and a baffled audience is left wondering how on earth it can possibly be. That Chefalo is a veritable master in the art of necromancy is undisputed. The stage settings are in themselves worthy of mention. Mr. Walter Johnson, resident musical director, is in charge of the orchestra again this week. Mr. George Andrews is the popular manager here.

QUEEN'S, POPLAR.

What a delightful bunch of fun is Gladdy Sewell! Poplar folk enjoy every moment she occupies the stage. Her little scena, "Mrs. Rabbit's Laundry," is a capital idea, for in this she displays an abundance of quaint antics whilst rendering her songs, her eccentric style creating shrieks of hearty laughter. The Brennans, a charming pair of entertainers, with a refined style and possessing good appearance, give a most entertaining pot pourri, being quite up-to-date in their chatter. This couple also have good voices, their rendering of "I'm in the market for you" and "Naughty but nice" being most effective.

Another interesting duo with a different style is Kingsley and Forde, the postman and the girl, who have an abundance of crisp quips, the cheery laugh of the little lady being quite a tonic. The Sisters Bland are deputising for Rene Chester, and prove an able substitute, for their mimicry, particularly of the Houston Sisters, is quite good, whilst their character impressions are cleverly portrayed.

Audrey and Walters give their "footing and fooling" act, which is a pleasing exhibition of tricky steps interspersed with novel caricatures, and the Martinis, with their accordions, render in good style many popular melodies, consisting of old-time tunes, light songs and classical items, all of which are much enjoyed. The Three Eddies give a remarkable display of dancing, their eccentric and quick time movements being cleverly executed. The Five Spillers present quite a feast of clever dancing and also a musical treat on the xylophones. Mr. Skates Gardner in "Skating Around," presents a novel dancing feature, and Cal McCord is an effective rope-spinner and also tells many good stories.

"LE REVE PARISIEN."

AT THE METROPOLITAN.

"Le Reve Parisien," presented at the Metropolitan this week, is true to French type in its lavish scenic splendour and dazzling costumes, "The Palace of Jewels" being one setting which may be mentioned specially for an example in this connection. In its humour this revue is, thank goodness, considerably more indigenous to our shores. Altogether, in fact, the blending of English and Gallic styles makes a happy combination, as is manifest from the applause and laughter which furnish an accompaniment to the traffic of the stage. In "Alaska," described as a "phantasy of the Frozen North," a distinct novelty in the way of terpsichorean efforts is also presented, and tribute to Gerlys and Lysia, who dance so wonderfully at this juncture.

A well-chosen cast gives due effect to this excellent concoction. At one end Mr. Claude Lester is in charge of the fun-making department, whilst at the other Mr. Vernon Drake heads a strong array of vocalists. Claude has, for instance, a particularly convulsing scene, "The Bootlegger," in which he is capitally assisted by Messrs. Harry Vardon, Len Edwards, Eddie Connor (incidentally a very neat dancer), and Miss Doreen Andre, whilst one of the high spots on the vocal side of the evening, "Memories of Eugene Stratton," finds Vernon ably supported by Miss Grace Hartington and Miss Elaine Robinson. Playing their part in the general success are also Mady and Co. in their sensational acrobatic burlesque and the Jessie Ruddock Girls, who are bright and lively all the time.

"THE TOWN SHOW."

AT CAMBERWELL PALACE.

Tommy Mostol is appearing here this week in an attractive revue called "The Town Show." The book and the lyrics are by Alexander Dome, and the music is by Ise Noel. The production is well staged by Walter Morris. There is plenty of colour, good dancing, some bright and breezy sketches, and the show is well dressed.

Tommy Mostol, whether he appears as the Park-keeper, the Quaker or the Prodigal Husband, is always his amusing self, and assured of a hilarious reception. He provoked most laughter as the Minister of Love—a new appointment in Whitehall. Ray Zack certainly appeared once or twice as a Ray of Sunshine. She was equally bright playing in those cheery numbers with Tommy Mostol or as a little country girl in "Truly Rural," with chorus, or as a Mexican vamp.

Leon Fiori and Betty Chase danced really well in their turns. The little ballet scene in the blacksmith's forge was as excellent as it was surprising. The two Georges also danced to the fore in "Foot Rhythm." Laura and Marie Carson provided a cheery song and dance act—this had quite a cabaret flavour. Harry Claff's powerful voice was used to advantage as the blacksmith, and the bold, bad Mexican, while Mina Leon sang attractively in her rôles of the Puritan maiden and the Mexican beauty—Rita.

Nor must we forget the Sixteen Capital Girls, who—pardon us—danced capitally. They are most decidedly a chorus with a kick. Some of the scenery was very good indeed and the final setting most effective!

"LAUGHS."

AT CLAPHAM.

Mr. Tommy Lorne and Mr. Elkan Simons' new revue, "Laughs," had a fine reception when it was seen at the Grand Palace, Clapham Junction, on Monday. Its seventeen scenes justify its sub-title, "Laughs! More Laughs, and Yet More!" The fact that Mr. Tommy Lorne is in the cast is ample evidence that the comedy side of the production is in good hands. From the opening scene, "A Garden of Beauty," in "Married and Single," "Humour 'Em," "The New Chauffeur," "The Courting Room," "The Lion and the Lamb," "Girl Guides," "A Wee Cloud" and "The New Attendant," a formidable enough list surely, he is at his best. That inimitable half-smothered laugh of his as he almost gurgles in his throat is humour at its best. He kept the audience in roars of laughter on Monday with some of the funniest material possible. Miss Kitty Franklin contributes a most artistic performance, too. She is a talented actress and sings various numbers in delightful style. A brilliant performance is Miss Franklin's. Mr. W. S. Percy displays a keen sense of comedy in some very clever characterisation. He appears in most of the sketches to distinct advantage. Mr. Milton Murray's "She's Wonderful," with the ensuing very clever dance, gain him loud applause. Miss Betty Bailey is another real success, and Mr. Bert Walton plays two or three small parts well. The Edmund Boys' speciality, too, is much enjoyed. Groom and Ferrata contribute some superb dancing in various scenes, such as "The Rose Garden" and "The Lion and the Lamb," and the Lestelle Girls form a captivating singing and dancing chorus whose specialities are quite a feature of the show. Mr. G. H. Flowers is manager and Mr. Albert Vernon musical director for "Laughs."

Jay on Seymour.

Eustace Jay's compliment to Syd Seymour, whose show was the last of the present régime at Croydon, was that in his thirty years' experience as manager, he had never heard such acclamation for one artist at the end of his performance.

"GOOD NIGHT."

AT WALHAM GREEN.

The new style entertainment, "Good Night," had a capital reception at the Granville, Walham Green, on Monday. It opens brightly enough when the company introduce themselves to the audience, and the succeeding scenes, right down to the Roof Garden finale, are an admirable mixture of comedy episodes and spectacular singing and dancing scenas. In the former category, such as "The Hotel Bar," "The Dressing Room" (with its clever preliminary front cloth), "The Sport of Kings," "The New M.P." and "The Idle Rich," call for special mention, whilst in the latter, the gipsy scena, "A Cottage For Sale" and "The Enchanted Garden" are among those that form very pleasing pictures to the eye.

That great comedy merchant, Mr. Bud Flanagan, is seen at his best in "Good Night." His inimitable humour, put over with delightful ease and skill, appealed very much to the audience on Monday. This is really a brilliant performance of Mr. Flanagan's. He is aided in most of the comedy scenes by Mr. Chesney Allen, who is also an enormous success. Nothing funnier has been seen at the Granville than the continuous contretemps between Mr. Flanagan and Mr. Allen. Another big success is Mr. Bernard Granville, whose beautiful voice is heard to distinct advantage in such numbers as "Roll On, Beautiful World, Roll On," and "Singing a Vagabond Song." There is also some good comedy characterisation from Mr. George Kennedy.

Dainty and pretty Miss Aleta Turner contributes a delightful performance. She sings sweetly "Only For You" and "A Cottage For Sale" and joins Mr. Chesney Allen in a most artistic little scena wherein they sing "We'll Keep Off the Grass No More." She dances, too, in attractive style, and has a good duet, "When You're Smiling," with Miss Ann Terry. Miss Terry sings well "I'm Doing What I'm Doing For Love," and "The Man from the South." Various specialities are introduced, that of the Horsbrugh Bros. and Agnes proving very popular. It is a first-class acrobatic and strong act, and the easy nonchalance with which each feat is performed lends a charm to it all its own. Mr. Alec Horsbrugh, too, with Miss Agnes, a fascinating terpsichorean artist, contribute a dancing turn that gets right there. The Godwyn Four comprise a quartette of charming ladies who specialise in capital instrumental playing of the string variety, and one of their number, Miss Raie Godwyn, as a single turn, scores heavily with some clever fiddling, the while she dances. The Stylish Steppers are an attractive octette and they are seen in both chorus work and specialities to distinct advantage. Mr. Noel Vincent is musical director for the show.

Party at Terrace Club.

A birthday party was given by Proprietor Ernie Allen to about one hundred children at the Terrace Club, Clapham. Ernie supplied the tit-bit of the afternoon by booking a complete Punch and Judy show and showing some talkie films. It was a treat to hear the youthful guests calling for "Uncle Ernie and Auntie Edna."

Billy Caryll.

In the company of Horace Reeves at the Palladium on Monday evening, we met Billy Caryll, who had only arrived back from America over the week-end.

"PANTO-MIRTH"

GENE SHELDON

COLISEUM—*November 3rd*
PALLADIUM—*November 10th*

GENE SHELDON

"PANTO-MIRTH"

LEW GRADE

"THE DANCER WITH THE HUMOROUS FEET"

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This Week—SOUTH LONDON PALACE and CIRO'S
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Communications—WALTER BENTLEY'S AGENCY or *en route*
Cabaret Arrangements—WILL COLLINS

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"This exquisite exponent of elegant English is the best of the 100% English Comedians that I have ever seen."

The Diddlington Times, September 35th.

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This Week—LONDON PALLADIUM

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The World's Greatest Spectacular Equilibristic Novelty—

The FIVE MOUNTERS

THIS: PALLADIUM NEXT: HOLBORN

Booked by RICHARDS and MARKS

Bernie Delfont

Opened Solo Variety Act, with big success

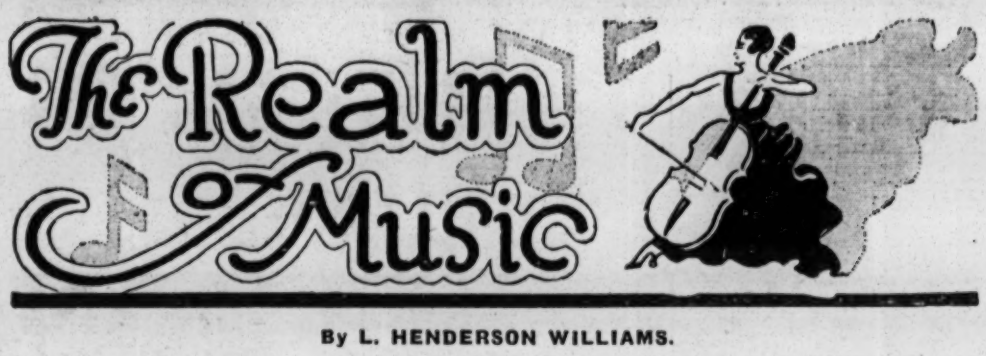
STRATFORD EMPIRE, This Week

Tambo and Tambo.

The Tambourine Experts, who have not been on the English tours for some time, open at Nottingham next week.

World's Worst Inventor.

Gordon Freeman, the "Heath Robinson" of variety, returned to town this week, and is causing much entertainment at the Palladium



By L. HENDERSON WILLIAMS.

THE SCHNABEL TRIO.

Two things are essential to the success of a chamber-music *ensemble*: equal technical competency and temperamental compatibility. In the Schnabel Trio as heard in Wigmore Hall on October 20th, we had neither of these essentials, and individual gift did not compensate us for the lack. Arthur Schnabel has a pianistic technique as elegant as it is infallible; it combines the exactitude of photography with the spirituality of painting. His judgment is, I think, to a large extent intuitive, but is backed up by profound and single-minded study; every phrase, every note, is treated with an all-round justice that sees it at once in its every aspect. And he had thoroughly well considered the music played on Monday night: Mendelssohn in D minor (op. 49, no. 1), a sweetly tuneful little Trio almost devoid of true contrapuntal writing; Brahms in C (Op. 87), by comparison almost unduly "meaty"; and Schubert in E flat (op. 100), the whole man, good and bad. Schnabel is always right, consequently he has the natural authority of the law-giver. But not in such air does the true intimacy of chamber music develop. Gregor Piatigorski, the 'cellist, is a sound and polished technician, master of varied bowings. He has also a good deal of Schnabel's own punctiliousness in giving each note its precise value. We had nice opportunity to admire his delicately-pointed phrasing in the slow movements of the Brahms and of the Schubert. But I do not think he had bestowed much preliminary thought upon the works for he failed to give Schnabel adequate support in the weaving of slowly-wrought corporate climaxes, and much of his playing was tentative where it should have been convinced. (It is just possible that, allied with Schnabel, no ordinary musician can comfortably expand to his full stature). Carl Flesch, violinist, has neither the executive brilliancy nor is he on the mental-aesthetic level of the others. His use both of *portamento* and of *vibrato* was not in keeping with the spirit of the readings; he employed very little variety in bowing, and though he was literally accurate he was less scrupulous about duration of notes as affected by different kinds of *staccato*. These were, then, three performers maintaining a formula but not expressing a corporate understanding. One has heard faultier *ensembles* that gave a higher degree of pleasure (if not consistently, at their best moments) despite the thrill one almost invariably receives from Schnabel's personal triumphs of pianism.

CONTEMPORARY MUSIC CENTRE.

There were no new works introduced at the meeting of the London Contemporary Music Centre on October 21st, but we renewed acquaintance with the Delius String Quartette, Imogen Holst's Phantasy Quartette and Arnold Bax's Quartette in G major. The first has endeared itself to us in spite of weaknesses, and on account of them it craves more delicately imaginative treatment than it got on this occasion. It needs to be suggested rather than asserted. The Phantasy Quartette, already heard at the Royal College of Music and at the Society of Women Musicians' meetings, presents, at all events superficially, a well-devised series of dramatic episodes sometimes seeming rather thinly linked; but it shows a distinct flair for string scoring. The Bax Quartette has the main Bax characteristic of leaping from tragedy to gaiety and *vice versa* without endangering aesthetic continuity. There is a fine but sombre *Lento* and a charmingly "folk-y" *Rondo*. The readings of the Kutcher String Quartette, though markedly intelligent and able, inclined to underscore key phrases rather too heavily, which sometimes lent a quality of unbalance to the movements.

FIRST B.B.C. SYMPHONY CONCERT.

If the subsequent concerts are as fully attended and as enthusiastically appreciated as the first the B.B.C. will have no reason to complain of public apathy. Partly, of course, this was due to the presence of Suggia, who enjoys an astonishing popularity. She has undoubtedly a fine, resourceful and assured technique; but the finest flower of musicianship is somewhat flawed by an assertiveness of personality that deprives the playing of supreme sincerity and dignity. Considering, however, that the Concerto was Saint-Saëns's, Mme. Suggia may be said really to have raised its status by the inspirational manner of her performance.

Dr. Adrian Boult, practically in permanent charge of the First Orchestra of England, has now a position many conductors must envy. He is immensely keen, and excellently competent to support and control this body in such a way as to exploit all its advantages of individual ability and common high standard of workmanship. He obtained a brilliantly successful performance of Ravel's choreographic Symphony "*Daphnis et Chloé*," and we had a foretaste of this orchestral virtuosity during the Overture to "The Flying Dutchman." His interpretation of Brahms' Fourth Symphony was well proportioned, unexaggerated and full of promise for future symphonic work. It is too soon yet to expect of conductor and orchestra the spiritual intimacy that liberates really noble interpretation.

THE ROYAL PHILHARMONIC SOCIETY.

The opening concert of this fine old Society, on October 23rd, was nobly in keeping with its best traditions. Sir Thomas Beecham was in command, and we had a Mozart programme interpreted as only he and three or four others in the world can do it. Sir Thomas's genius gave us the music as it must have arisen in Mozart's soul—limpid, alive—perfect in detail, organic in development. And the gallant little Philharmonic Orchestra, purposely reduced to Mozartean scale, was as supple as silk in his hands. We know that it has not the physio-mechanical advantages of the B.B.C. Orchestra, but it is finely intelligent and, next to Arthur Catterall, there is no better leader in England than Bernard Reillie.

The Symphony, No. 34, in C, opened with a trace of nervous stridency in the string tone, but before the end of the movement it had completely passed off and the two succeeding were played, seemingly, with as much enjoyment as they were heard. Myra Hess, soloist in the Pianoforte Concerto, entered perfectly into the spirit of the *ensemble* and the whole performance had an exquisite finish and, as it were, transparency. The *Sinfonia Concertante* in E flat for Violin, Viola and Orchestra was unfamiliar to many of us but will be for ever remembered for the manner in which its peculiar beauties were brought out in performance. The unity in diversity of violin and viola (Isolde Menges and Lionel Tertis) was remarkable, particularly in the double cadenza to the *Andante*. Miss Menges has never played with greater spirit and, at the same time, depth of feeling; it made a wonderful blend with the fire and tenderness of Mr. Tertis's reading. Altogether, as fine an evening's music as the season can bring us.

FLORIZEL VON REUTER.

Mr. von Reuter's violin-playing is exceedingly accomplished. He has a beautiful instrument and draws from it a mellow tone. He was not quite in his best form on Friday afternoon (October 24th) and, unfortunately, the 17th and 18th-century music he had chosen was not intrinsically interesting, though ingenious and calculated to show off his technique. Nor, to tell the truth, was the early Strauss Concerto, with exception of its Rondo. Some songs by Miss Mary Conan Doyle, nicely sung by Miss Phyllis Newman, were pleasing in style but did not achieve much distinction in character. Mr. Charlton Keith accompanied the Concerto.

DOROTHEA WEBB.

Miss Webb's Plebiscite Programme at Grotrian Hall on October 24th contained many interesting items, old, new, and collected from traditional sources. She has a full, pleasant-toned voice and had set herself to express to the utmost mood and style. To a great extent she was successful. Amongst her best songs were Scarlatti's *Povera Pellegrina*, Holst's "Faith," Gordon Bryan's "Phantom" (a clever song!), Bairstow's "Oak-tree Bough," and particularly the two unaccompanied folk-songs. A naturally serious temperament hampered her in expressing the subtleties of "The compassionate maiden" or "To Pierette in memory." Miss Ella Ivimey accompanied with discrimination and Miss Rebecca West contributed viola *obbligati*.

ABRAM SCHONBERGER.

Mr. Schonberger had so evident a feeling for the beauty of Beethoven's Sonata in C minor that it was the greater pity he was not sufficiently master of his medium to express it to the same degree. His reading lacked authority and his violin technique assurance. He has, indeed, much to gain in control of bowing and certainty in stopping before he reaches Wigmore Hall recital standard, and he would be well advised to study in retirement for a while longer under an experienced musician. He is young: there is time enough. He has, I believe, sufficient love of music for its own sake to make this worth while. Mr. Reginald Paul's masterly performance was excellent from a pianist's point of view but in the circumstances rather unkind to the lesser abilities of his companion.

ORREA PERNEL.

At Grotrian Hall Miss Pernel played, with Miss Kathleen Markwell, Handel's Violin Sonata in E, Delius's Second Sonata, the Bach G minor Suite between, and an interesting group of modern pieces by Malipiero, Szymanowski, Casella and Nin. Owing to pressure of other concerts I was unable to hear the sonatas, but the contemporary music and the Spanish afforded ample opportunity for display of Miss Pernel's accomplished executancy. Her violin playing is exceedingly well founded, her fingering deft, clean and unusually sure in intonation. Of the unfamiliar works Szymanowski's "Dryades et Pan" was the most original in scheme and treatment. It should be played again—but not by violinists of less technical skill. Joachim Nin's "Suite Espagnole" is another excellent field for budding virtuosi.

DID SONG COME FIRST?

"Music is primarily song," says Mr Richard Capell in *Opera*. "It is probable that the understanding of instrumental music rests mainly on an analogy which the listener more or less consciously draws between any sound he hears and vocal utterance."

He will not get any instrumentalist to agree with him there. Devotees of song assume that vocal utterance came first. They cannot prove it. Both branches of music probably evolved side by side, but there is more concrete evidence of the existence of instruments. Melody existed before harmony just as the individual existed before the tribe. If Mr. Capell had said "Music is primarily *melody*," and qualified his second assertion that the listener to an orchestra has any thought of vocal utterance at the back of his mind, he would not have raised our bristles. But the first thing that strikes, say, a fiddler about the human voice is its very obvious limitations.

A baby hammers the table with a spoon, often grouping the strokes rhythmically, at the same time that he enjoys making experimental sounds with his tongue. But the fondest mother does not call the latter singing. Nor do children of four to six commonly sing spontaneously except tunes specifically associated with games. They have to be herded in classes and taught to sing. But give them any sort of reed to blow upon and they will drive you to the edge of murder by the tireless repetition of a single note.

Amongst the sculptured remains of the earliest civilisations are to be found illustrations of musical instruments, and in the dawn of Jewish history is mention of one Jubal, celebrated solely as "the father of all such as handle the harp and organ." Even in the animal kingdom "instrumental" music existed alongside vocal. The celebrated "song" of the cricket is made by "bowing" with one leg against the side of the body.

No, Mr. Capell. When instrumentalists speak of the "voices" of the orchestra they are not remotely thinking of vocal utterance.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's: 8. B.B.C. Symphony Concert. Wigmore: 3. London Madrigal Singers; at 8.30, Tessa Richardson, singer.

Thursday, 30th.—Wigmore: 3. Guy Marriner, pianist; at 8.30, Elena Gerhardt. Grotrian: 8.30, Nadine Waters, singer.

Friday, 31st.—Wigmore: 8.30, the York Bowen song and piano recital. Grotrian: 8.30, William Busch.

Saturday, November 1st.—Queen's: 3, Arthur Rubinstein, pianist. Wigmore: 3, Nicolas Orloff, pianist.

Monday, 3rd.—Queen's: 8.15, London String Quartet. Grotrian: 8.30, Philip Lévi, pianist.

Tuesday, 4th.—Grotrian: 3, Karol Szreter, pianist.

GUILDHALL SCHOOL OF MUSIC.

STUDENTS' CONCERT AND PRIZE-GIVING.

The Right Hon. the Lord Mayor of London, the Lady Mayoress and several of the City dignitaries visited the City of London School on Saturday afternoon, for the Guildhall School of Music annual concert and prize-giving.

Amongst the student performers honours fall to Julius Ungerson, violinist, who not only has natural talent but gives evidence of zealous study and sound technical training. Rose Kosloff exhibited fluent finger-work and considerable appreciation of style in music in pianoforte compositions by Granados and Sidney Harrison. Clarise Dawson sang the Waltz Song from German's "Tom Jones" very takingly. She has acquired more musical experience than Margaret Lane, who has the makings of a fine voice but does not yet know how to sing. A vocal quartette—Gwen Catley, Joyce Newton, Martin Boddey and Charles Mayhew—rendered "Love is meant to make us glad" from "Merrie England" tunefully and with clear enunciation.

The Principal, Sir Landon Ronald, started his address by the announcement that the student chosen this year as recipient of his special prize was Doreen Bristoll. She has also won other awards. After discussing at length the business of the School's Jubilee year, Sir Landon alluded to the effect of the present widespread industrial depression on the musical profession. In this country, he said, music was still considered a luxury, and all luxury trades were suffering badly. Nevertheless, the number of students was keeping up, if not increasing.

Awards and prizes were then distributed by the Lady Mayoress.

Junior Empire Club.

A very practical aim of improving the amateur status in music through the activities of the Junior Empire Club which is in course of formation at the Æolian Hall in Bond-street, is proving very popular with musicians, both amateur and professional, and already many musical clubs, federations and societies are becoming affiliated. The Æolian Hall, in the Empire's most artistic thoroughfare, could not be bettered for a movement of this character.

The Club will have its own choral society and will produce its own soloists, for whom competitions will be arranged and prizes awarded, the public itself probably being the judges, under a scheme which has been evolved. The Empire character of the club will facilitate competitions being arranged in all parts of the globe through the Colonial clubs which will become affiliated to the central club.

Sir Thomas Beecham has been engaged to conduct operas at the State Theatre in Berlin and the municipal theatres at Hamburg and Leipzig. He has also been invited by Herr Wilhelm Furtwängler to conduct the Berlin Philharmonic Orchestra.

New Gramophone Records

By JAMES AGATE.

Evenings lengthen, and programme-makers can have good sport among the new records, for the number of major works recently recorded is considerable. This, for instance, might be devised for a Three B's concert:—

1. Brandenburg Concerto No. 6 in B Flat (Bach), Sir Henry Wood and Symphony Orchestra (Columbia).
2. Third Symphony in F Major (Brahms), Philadelphia Symphony Orchestra (H.M.V.)
3. Hammerklavier Sonata, orchestrated by Weingartner (Beethoven), Royal Philharmonic Orchestra (Columbia).
4. Academic Festival Overture (Brahms), Berlin State Orchestra (H.M.V.).

The playing and the recording in each of these works is quite first-class. The orchestrated sonata is a very much less heinous business than the unthinking will be led to suppose. It has been remarkably well done, though its success will not, one hopes, induce Herr Weingartner to attempt a repetition of the process with essentially pianistic works like the Waldstein or the Pathétique sonatas. Or—kind heavens forbid!—with the "Moonlight." Incidentally it is wrong of the powers that be to add to their assurance that no cuts have been made:—"The conventional repeat in the first movement is not observed."

Beethoven by the time of his Op. 106 had ceased to have much truck with the conventions and any one who knows the sonata must know this repeat to be integral. Its ignoring unbalances the whole work, especially in that it tends to make the slow movement seem over-long. The Brahms Symphony is a great concert in itself for the good listener; it is matchlessly played.

Another programme, at once less heavy, more audacious, and prevailingly romantic, might be devised as follows:—

1. Overture to "Rousslan and Ludmilla" (Glinka), Chicago Symphony Orchestra (H.M.V.).
2. Violin Concerto in D major (Tchaikowsky), Mischa Elman and L.S.O., (H.M.V.)
3. Bolero for Orchestra (Ravel), Concertgebouw Orchestra of Amsterdam (Columbia).
4. Etudes Symphoniques for Piano (Schumann), Cortot (H.M.V.)
5. Carnaval Suite (orchestrated), (Schumann), Sir Landon Ronald and L.S.O. (H.M.V.).

These again are all thoroughly recommended. The violin-tone in the Concerto is marvellously rich, though the work itself begins to wear thin. The Bolero is enjoying a great vogue; I submit respectfully that it is a little long for its matter. Cortot excels himself in the Schumann; the rarely heard posthumous studies are interpolated and there is some quite dazzling playing. Who orchestrated the "Carnaval" for the Russian Ballet? One of those modest masters who know and practise their job thoroughly and get no credit for it—even on a gramophone disc. Schumann, a poor hand at orchestration himself, would assuredly have delighted in this performance.

For a Chamber Concert some new H.M.V. discs supply an admirable little programme. This, for example:

1. Sonata for Pianoforte in A flat, Op. 25 (Beethoven).
2. Solo Violin: Humoreske (Tchaikowsky-Kreisler); Le Zephyr (Hubay).
3. Solo Piano: Aufschwung (Schumann); Tango (Albeniz); Valse in E major (Moszkowski).
4. Sonata for Violin and Pianoforte in D minor (Brahms).

The Beethoven "Funeral March" Sonata is soundly and authoritatively played by Lamond. The violinist in the solos is Erica Morini, who produces a tone almost excelling Elman's. Backhaus plays the first two piano solos, de Greef the charming Valse. In the lyrical Brahms, Harold Samuel and Isolde Menges play with a rare sensitiveness throughout—a much finer performance than that they gave of the second sonata of Brahms about a year ago. Mr. Samuel's playing of the third movement is a miracle of lightness—the mere flicker of sound which it ought to be.

With gusto and with that quality of glee which is so characteristic of her genius, Miss Sybil Thorndike has made a sensational kind of double début in the gramophone world, recording for H.M.V. "The Letter Scene" and "The Murder Scene" from "Macbeth," and for Columbia participating in a "descriptive fantasia" entitled "The Death of Nelson." The music of this remains "by Braham." I will institute no comparison between the great actress's Lady Macbeth and her Lady Hamilton. I will only suggest that the context of the latter performance will induce an intense fervour in the lowbrows, who keep the country going, and an intense amusement in the highbrows, who don't.

Royal Academy of Music.

A vacancy has arisen for the Macfarren Scholarship, which entitles the successful candidate to a free musical education at the Royal Academy of Music for three years, with a possible extension for a further year. The Scholarship was founded by subscription in 1888 in memory of Sir George Alexander Macfarren, M.A., D.Mus.Cantab. et Oxon, Principal of the Royal Academy of Music from 1875-1887, at which Institution he was at one time a student. The competition takes place on or about January 7th, and entry forms must be sent in by December 15th.

"THE ERA" 90 YEARS AGO

THE THEATRES.

There has been little or no novelty this week at the theatres. At Covent Garden, "The Rivals" has been revived with its old cast, and "The Spanish Curate" continues to be played with its new one. "Fra Diavalo" has been acted twice; Mr. T. Bishop improves in it, while Mr. Harrison retrogrades: the opera has drawn two very good half prices, and will probably draw two more. One of the "illustrious obscure," rejoicing in the name of Lake, has been "flaring up" with Charles Matthews during the week with regard to some comedy of his, which it was once contemplated to do at Covent Garden, but which was afterwards, no doubt for prudent reasons, laid aside. A long letter from this person appeared in *The Times* of Friday, and if it did not make out a very strong case against the manager of Covent Garden, it at least manifested a singular degree of self-sufficiency on the part of the writer. Of all persons with whom we ever chanced to meet, for self-opinion and self-esteem, commend us to—or, more properly speaking, defend us from—would-be dramatic authors. Of the affair in question we know nothing, except from Mr. Lake's letter: but we have no hesitation in saying that Mr. Matthews can, and probably will, or has, given a very different colouring to the whole affair.

At the Olympic, "The Stranger" has been repeated with increased effect. Butler sustains the hero with vast talent, and is ably supported by Miss Jane Mourdant. They are nightly called for with deserved acclamations. The other pieces continue to draw with unqualified success, Wilks' "Railway Station" bidding to remain "open" to the end of the season. No one who admires stage effect should fail seeing the "trains" pass the stage in this little amusing farce. The house is crowded nightly.

A new comedy, by Sir E. L. Bulwer, is in preparation at the Haymarket Theatre, in which there are *seven* first-rate characters. Mr. Macready and Mr. Wallack will shortly, in alternation, enact the parts of *Iago* and *Othello* at this theatre.

Miss Tree has declined visiting Dublin, in consequence of a misunderstanding with Mr. Calcraft; she therefore commences an engagement with the Norwich manager, at Bury St. Edmunds, on Monday next.

Reprinted from "The Era," October 25, 1840.

"A Cross Road Episode."

Stratton and Stett are a couple new to town who offer a successful novelty in dialogue and singing at the South London this week.

THE NEW BRITISH CINEMA "COMBINE."

Sir,—A week or two ago, you were kind enough to print a letter of mine dealing with the cinema position in Canada, amongst other things. Curiously enough, a position similar to that of Canada is arising in this country. "The biggest British combine of film producers, renters and exhibitors," I read, "has started on the erection of £2,500,000 worth of picture theatres, the last of which will be opened within 18 months." A list of eleven towns and cities, including London and Paris, is given; and subsequently we have the following legend: "That is the reply of the combine to the pessimistic rumours about British industry." All very fine and large (as we are writing of super-cinemas); but what about the non-mechanical theatre industry? What about the hundreds—many hundreds, maybe—of British actors and actresses to be thrown out of employment? Something must be done, and done quickly, if the stage in the provinces, the legitimate stage, is to hold its own in the future. The present attitude is hopeless. Repertory companies might save the situation, if properly conceived and established. Cheap companies, with slipshod productions and very indifferent players would be a farcical challenge to lavish cinema entertainment. Nor could many disgracefully appointed provincial theatres of to-day continue to stand the strain of opposition. First-class repertory companies, under able and far-seeing managements, with indisputable clever producers, and well-paid, talented artists, would be the only effective response to the promoters' scheme, in my humble opinion. We have seen the results of "cheap and slipshod"—and no doubt can see them still, without far travel. I follow Mr. St. John Ervine when I beg to suggest further that repertory companies, properly established, would find pleasure, leisure and profit by visiting and re-visiting amongst themselves. But actors and actresses must "buck up." They cannot expect capitalists, or even philanthropists, to come forward on their behalf if they on their part maintain the present apathy. For money would probably be lost in the first instance; at any rate before the better-class patron could be induced to return to the local playhouse for his more intellectual amusement, instead of waiting for London, or a London company. It may be that the English mentality is going groggy; there are certainly signs that it is. A one-time business manager told me, a few hours ago, that it had already gone! Let us hope not; for if so, the cinema has won on points—but what points! One wonders, by the way, how far Hollywood and Wall Street are interested in this "British combine."

Much work should have come to stage artists through the screen, particularly to those with good microphone voices; but the powers that be employ such "farthing" methods that, except where "crowds" are concerned, there will be precious little, I fancy. Bright and particular "stars" will probably come from America, bringing their voices along with them.—Yours truly,

FRANK MACRAE.

AN OPEN LETTER.

TO SIR OSWALD STOLL, GEORGE BLACK, ESQ., R. H. GILLESPIE, ESQ., AND WALTER PAYNE, ESQ.

[We insert this letter at the request of a well-known revue producer without necessarily associating ourselves with the views expressed.—Ed.]

Gentlemen,—There is a welcome whisper in the air that our days of adversity are past and that the coming months will bring a winter of content. Even if the wish be father to the thought, we all sincerely hope that the prophecy is true and that once again the music hall will take its rightful place in the world of entertainment.

Gentlemen, you are considerable factors in this business. What are you doing now? Are you sitting back as you did some time ago allowing things to take their course? Are you content to allow the music hall business to proceed as it has done in the last year or two? Do you fondly imagine that because certain people are tired—for the time being at any rate—of canned artists and tinned music, that they must perforce visit the music hall? Are you scheming to retain your old and attract new patrons and to capture and hold their allegiance?

Gentlemen, the writing is on the wall. You have a great opportunity—if you take it now. A few months hence it may be too late—irretrievably so.

It needs little argument to establish the fact that there is not enough variety to keep your suburban and provincial theatres open for the fifty-two weeks of the year. You need productions. What, gentlemen, are you doing to encourage those producers who are anxious and willing to supply you with shows? For the most part you are breaking their spirit and gradually, though inevitably, driving them off the road. When I say "you," I refer to some of your booking managers. Is there any logical reason why a producer must stand hat in hand—as in the old days he stood hand in pocket—and plead with humility for a date? Is there any logical reason why he should be treated by some of your employees with scorn? Here is a man who for a week at a time virtually becomes your partner in a particular theatre and you allow your booking managers to treat him with less courtesy than you, gentlemen, bestow on your theatre charwomen. You, as heads of concerns worth millions of pounds, allow some of your buyers to indulge in prejudices and pettiness that would shame a schoolboy. Could you not make these self same booking managers realise that an ounce of encouragement is worth a ton of ridicule? It needs little brain to demolish, it may need a little to construct. Also, gentlemen, that if a new experiment is a failure, that is no occasion for joy and no reason why the producer, who was intrepid enough to try it, should be labelled a fool and a failure. A new form of entertainment must sooner or later be evolved and it is on the unsuccessful experiments that it will be founded.

May I suggest, gentlemen, that you take your booking managers for a stroll in the early morning so that they may learn that, as often as not, the paper boy and the milkman whistle Wagner and Chopin. Red noses and red wigs are no longer an absolute guarantee of laughter. Nor is it necessary for the comedian to dust the stage with the seat of his pants in order to gain the applause of an audience. A better and more attractive type of show can be presented if your booking managers will encourage the producers and if they will remember that although imitation may be the sincerest form of flattery it is bad for the box office. There is a vast audience, too long disgusted with "dirt" waiting to come back to the music hall, and it is well to remember that one stall is generally worth five gallery seats. But even your gallery is not that of five or ten years ago. Try it and see.

Gentlemen, forgive me if I appear somewhat severe but you will agree that it is a serious matter. It is doubtless an intricate problem, but here is one aspect—the human one—that can be put right with little delay. I have spoken of booking managers collectively in order to avoid any invidious distinction. There are exceptions.

Believe me to be, gentlemen,

Yours most respectfully,

A PRODUCER.

"WHY GO TO PARIS?"

AT HACKNEY EMPIRE.

Meteor Productions present here this week "Why Go To Paris?" a revue in fourteen scenes, produced by Wallace R. Parnell and Fred Dixon. This is a sparkling show with plenty of spectacle, arranged with a master's touch. There are wonderful scenes, beautiful dresses and plenty of comedy. Jack Gallagher, a favourite comedian is seen in several sketches which prove him one of our finest intimate humorists. As an "old maid" and a bookie, Jack causes much hilarity and throughout the show he causes much laughter. Queenie May, the beautiful English girl from America who has actually won an American beauty contest, fully deserves the encomiums showered on her. She wears attractive costumes and has a charming voice of particular merit and a delightful personality. Then there is Billy Childs, a mirth-maker with an inimitably funny style all his own. He is a mimic of the first quality and can step it with the best. The La Fleur Sisters, Trixie Tatton, Arthur Carvey, Jackson Moore, Peggy Davis and the Moulin Rouge Girls make up an exceptionally clever cast. Particularly noteworthy amongst the scenes are the story of the lamps and the dream scene and the revue is worth seeing for these alone. Johnny Watchorn is the manager, assisted by Cecil Schofield, and Dan Shergold is the stage manager.

Theatrical Gossip

Opening Date of Sadler's Wells.

The Governors of the Old Vic. Theatre have decided to open Sadler's Wells, which has been rebuilt by public subscription and grants from private trusts, on January 6, 1931, with a performance of "Twelfth Night." This will entail considerable risk, as the new theatre will begin its existence with a debt of some thousands of pounds for furnishing and equipment.

The acquisition of this new building will mean that the Old Vic., while continuing to run Shakespeare at one theatre, will at last have a permanent opera company and a permanent orchestra playing at the alternate house. In this way, opera in English will be given, either at the Old Vic. or Sadler's Wells, for six performances each week during about eight months of the year.

Revival of "The Only Way."

Sir John Martin Harvey is strictly adhering to his original announcement of limiting the run of "The Lyons Mail" at the Savoy Theatre to three weeks, and the last performance will take place on Wednesday next. "The Only Way" will be revived on Friday. Sir John will sustain his celebrated rôle of Sydney Carton, with Lady Martin Harvey as Mimi. Mr. Fisher White will take the part of Dr. Manette, and Mr. Eric Howard will be Mr. Lorry. Other characters will be impersonated by Miss Mary Rorke (Vengoance), Mr. James Dale (Ernest Defarge), Mr. George Thirlwell (Charles Darnay) and Mr Leonard Daniels (Mr. Stryver).

Gallery First Nighters.

Mr. Leslie Bloom announced, on Sunday, at the Gallery First Nighters' debate, that there had been so much controversy about "The Barretts of Wimpole-street," and whether it was in good taste for an author to say what he liked about the dead, that they were going to have a debate on the subject on November 23rd. Mr. Hubert Griffith would open, and Mr. Sydney Carroll defend. The complimentary dinner to Miss Sophie Tucker, with Mr Leslie Bloom in the chair, is to be held at the Criterion Restaurant next Sunday week.

The Duchess Theatre.

On Tuesday, November 4th, John P. Mitchellhill presents "An Object of Virtue," a comedy in four acts, by Edward Percy, founded on "Le Gendre de M. Poirier," by Emile Augier and Jules Sandeau. The cast is as follows:—

Mons. Poirier ..... C. V. France
Marquis de Presles (Gaston) ... Brian Aherne
Duke de Montmeyran (Hector) ... George Curzon
Mons. Verdelet ..... Horace Hodges
Salomon ..... Oswald Dale Roberts
Chavassns ..... Wellington Briggs
Cogue ..... Herbert Lugg
Valet ..... Robert Farquharson
A Porter ..... William Pringle
A Footman ..... Edmund Tottenham
A Maid ..... Margaret Vines
Marquise de Presles (Antinette) ... Jean Forbes-Robertson

The play will be produced by Reginald Denham and the scenery and costumes are designed by Laurence Irving.

"Folly To Be Wise."

The title of the new Hulbert-Murray revue, due in London in the region of Christmas is "Folly to be Wise." Cicely Courtneidge, Nelson Keys and Mary Eaton are the stars. Most of the book and lyrics are by Dion Titheradge—with contributions by Wimperis, Douglas Furber and Austin Melford.

"My Wife's Family."

Since Fred Duprez left town a couple of weeks ago with "My Wife's Family," he has been playing to excellent business, and creating further records with this popular farcical comedy. Fred. will be back in town on Monday week to play Camberwell Palace and the Alexandra, Stoke Newington.

Cochran's Activities.

After the run of "Hell's Angels," the motion picture at the London Pavilion, Mr. Charles B. Cochran will present his "1931 Revue." "Ever Green" will be produced at the Adelphi Theatre some night between November 21st and 28th. No date will be announced until Mr. Cochran has seen the scenery on the revolving stage.

New Play at Croydon.

Mr. Gordon Harbord is presenting at the Croydon Grand Theatre on Monday next, immediately prior to West End presentation, "Two Wooden Shoes," from the famous novel by Ouida. The cast includes Miss Prudence Vanbrugh, Mr. George Elton, Miss Margaret Halstan and Miss Beatrice Thompson.

A Theatrical Wedding.

There have been three weddings among members of Mr. Leon Salberg's Birmingham and Wolverhampton repertory companies quite recently. The latest to enter the happy state are Mr. Thomas Reynor and Miss Aletha Orr, both members of the New Theatre Royal company at Wolverhampton. The bridegroom's father is director of the Sheffield Repertory Theatre, while the bride comes from the Peace River district in Alberta. Two Rushall (Manchester) repertory members supported the newly-married couple as best man and bridesmaid—Mr. Roy Reynor (cousin) and his fiancée, Miss Jane Whatley.

The Haymarket Long-Run Record.

"The First Mrs. Fraser," at the Haymarket, is about to break the 200-year-old theatre's long-run record. At the moment, "Bunty Pulls the Strings" holds it, with 69½ weeks—and this week is the 69th of "Mrs. Fraser." Not until New Year's Day, however, will the number-of-performances record be broken; for "Bunty" was given nine times a week—as against the Ervine play's eight—and thus achieved 617.

"It's a Boy."

Henson and Shephard established what must surely be a world's record this week. On Monday they sent cheques to the various shareholders in the little company operating "It's a Boy," repaying the entire capital. The whole cost of the production, all preliminary expenses and a substantial working capital were earned during the first two-and-a-half weeks of the run!

Three Arts Club.

The Drama Section of the Three Arts Club is giving its first performance of the season on Sunday evening. The programme will consist of three one-act plays: "The Homecoming," by Cicely Hamilton; "Mr. Sampson," by Charles Lee, and "The Night Call," by Margaret Duff and E. Starr. In the casts will be Dame May Whitty, Jane Comfort, Margaret Duff, Di Forbes, Agnes Lowson, Alison Ramsay, Margaret Webster, Alan Edmiston, John Thompson, Edwin Underhill and Fred Withers.

Austin Melford's New Farce.

"Oh Daddy!" has just been selected as the title of the new farce, another piece of foolery freely adapted by Austin Melford from the German of Franz Arnold and Ernst Bach, which Leslie Henson and Firth Shephard will present on November 17th, with W. H. Berry and Heather Thatcher in the leading parts. The first production will be at the Streatham Hill Theatre, and one day the following week—that of November 24th—"Oh Daddy!" will come to the West End.

"Wonder Bar."

Joseph Greenwald (of "Abie's Irish Rose" fame), will play Wonder, the night-club keeper, in "Wonder Bar," the story of night life, with music by Robert Katcher, to be staged by Charlot in a few weeks' time at a theatre yet to be decided upon. Dorothy Dickson, Carl Brisson, Elsie Randolph and Blaney and Farrar are the other "stars." Owing to the peculiar nature of the production (the whole theatre is to be regarded as—and partly transformed into—a night club) it will not be possible to announce the opening date until at least one dress rehearsal has been held.

Rival Attractions.

Just prior to the opening of the Motor Show certain theatre managers complained that the fact that it kept open until ten o'clock in the evening was detrimental to theatre bookings. They contended that the Show was a serious rival to the theatres. In this connection the case of Daly's is of interest. During the Motor Show "Eldorado" has had its most successful week since the commencement of its run, and on more than one night large sums of money have been turned away by the box-office. It may be contended that the broadcasting of excerpts from the play have had something to do with this happy state of affairs, but the value of theatrical broadcasts is also a matter for argument. If the large audiences at "Eldorado" are the result of the broadcast despite the alleged adverse influence of the Motor Show, it would seem that the wireless is powerful indeed.

The Florence Glossop-Harris Company.

Miss Florence Glossop-Harris and her repertory company sail for Newfoundland to-morrow (Thursday). In addition to Shakespearian plays, Miss Harris will present "The Man in Possession," "Traffic," "Almost a Honeymoon," "Petticoat Influence," "The Silent Witness" and "Romance." The company includes Malcolm Russell, Claud Horton, John Morley, Comeron Hall, John Tanner, Patrick Moran, Arthur Webb, Enid Cracknell, Eileen O'Connor, Valerie Larg and Margaret Warwick. After a season in Newfoundland the company proceed to Bermuda, Jamaica, Trinidad, Barbados, British and Dutch Guiana and Panama.

Altrincham Garrick's Venture.

For a long time the scheme of building a Little Theatre for themselves has been an active movement of the Altrincham Garrick Society of amateur players. A considerable sum—though not yet enough—has been subscribed; the site is secured, and the plans have been prepared and passed by the authorities. It is to be called the Garrick Playhouse, and the Altrincham Society claim for it the distinction of being the first new Little Theatre to be erected in Britain.

In the interest of the venture, a Garrick "Eastern Market" bazaar is to be opened to-morrow (Thursday) at the local British Schools by Miss Sybil Thorndike. On the second day, Mr. Henry Edwards and Miss Chrissie White—the film and theatre stars, playing this week at the Manchester Prince's Theatre in "Heat Wave"—will perform the ceremony, while on Saturday Mr. Cyril Atkinson, K.C., M.P., will open the proceedings.

Everyman Theatre Guild.

"Masks and Faces," by Tom Taylor and Charles Reade, which is the next Everyman Theatre Guild production, in the week commencing November 3rd, has not been seen since 1888, though the second act was done at a special matinée in 1918. Olive Sloane is to play Peg Woffington, while an especially interesting engagement is that of Shirley Bax, the talented relative of Arnold and Clifford Bax, who plays Lady Kitty Clive. Others in the cast are Gabrielle Cosartelli, Lawrence Honray and Ivan Brondt.

Embassy Repertory.

"The Liar" will run at the Embassy Theatre for the usual two weeks and will be succeeded on November 10th by John Hastings Turner's comedy, "The Scarlet Lady," in which Miss Marie Tempest appeared four years ago at the Criterion. It will be preceded by a new one-act play written by the same author. Then comes the Poet Laureate's translation of "The Witch," followed in time by G. Martinez Sierra's amusing comedy, "The Romantic Young Lady."

"Nippy."

Mr. Julian Wylie has made good use of the screen in "Nippy," the musical comedy due at the Prince Edward Theatre to-morrow (Thursday). Parts of a film are actually shown and "Toy Town Party," the big number of the play, is an exact stage reproduction of a big "talkie" song hit, the colours used being identical with those used in colour photography on the screen.

"Daphne."

The all-British musical comedy "Daphne" will be sent out prior to the London production under the direction of Mr. Douglas Eley. The towns that will be visited during November and December include Plymouth, Hammersmith, Wimbledon, Leeds and Sheffield. The book is by Myles Clifton and the lyrics by Olive Turner and E. Maxwell Farrer, and the music by H. Baynton Power. Mr. W. J. Wilson, the well-known producer, has been engaged to re-produce, and Mr. Edward Royce, Junior, will again arrange the dances.

The Playhouse, Liverpool.

As was anticipated, "Badger's Green" has proved a big success at the Playhouse, where it is being warmly greeted by crowded audiences. The custom of making quick changes at this popular repertory theatre, so as to present, within a fixed period, the whole of the season's bookings, is, as a rule, rigorously observed, but for once in a while an exception is being made, present bookings influencing the management to postpone for one week the presentation of Susan Glaspell's new play, "Alison's House." Accordingly, that work, which is said to possess both beauty and strength, will not make its appearance until Wednesday, November 5th. On that occasion another one-act play, "Out She Goes," by Mr. Philip Johnson, will have a first performance.

Faculty of Arts Theatre.

The Drama Group of the Faculty of Arts have formed themselves into a play production society. A theatre seating 300 has been planned, with up-to-date stage and lighting effects, and will be ready for opening in November. Every alternate play will be a first production and the works of young British playwrights will be given preference. Members' subscriptions will be ten shillings.

Novel Publicity.

Jack Oliphant is running one of the biggest publicity schemes of the year in connection with the brewers of the United Kingdom. George Cummings, world's champion walker, is undertaking a walk from London to Burton (135 miles), his only sustenance being beer. Cummings will average not less than five miles per pint, and he has undertaken thus to prove the value of beer as a health-giving food. In connection with his training, Jack Oliphant is using some well-known theatrical personages for the publicity.

The Ardwick Repertory Company.

Of the disbanded members of the Repertory Company at the Ardwick Empire—a number of whom (we are informed) have already fixed up—Henry Hallatt is going on tour almost at once in the title rôle of Donald Stuart's play, "Sexton Blake." As the play visits Manchester the first week in December, admirers of Mr. Hallatt's fine work at Ardwick will have the opportunity of renewing acquaintance.

Apropos of the commendable but unsuccessful effort to establish repertory at Ardwick, Mr. Hallatt has informed the local Press that a wealthy Manchester business man, without special knowledge of the technical side of theatrical matters, and whose name is not yet to be disclosed, has placed before him a proposition for the establishment of an entirely new repertory theatre in Manchester, not too far from the centre of the city, Mr. Hallatt to run repertory on exactly the same lines as at the Ardwick Theatre. The suggestion is to build "the prettiest little theatre in Manchester," to hold from 1,200 to 1,500 people. The proposal is apparently a "live" one, and Mr. Hallatt is giving all the assistance he can to the idea

"THE JEALOUS WIFE."

AT THE OLD VIC.

Mrs. Oakly ..... Elsa Palmer
Oakly ..... George Howe
Major Oakly ..... Alfred Sangster
Charles Oakly ..... Leslie French
John ..... Eric Phillips
Sir Harry Beagle ... Ralph Richardson
Tom ..... Powell Lloyd
Russett ..... Henry Wolston
Toilet ..... Doreen Purdy
Lady Freelove ..... Dorothy Green
Servant to Lady Freelove ... Anthony Hawtrey
Harriot ..... Joan Harben
Lord Trinket ..... John Gielgud
Capt. O'Cutter ... Peter Taylor-Smith
Boot Boy ..... Clephan Bell
William ..... Valentine Dyall
Chambermaid ..... Pamela Henry-May
Paris ..... Richard Riddle
Producer ... Harcourt Williams

It is to Professor Allardyce Nicoll that we owe the revival of interest in the lesser English comedies of the eighteenth century, and "The Jealous Wife" was one of the plays that he produced in the interesting series at East London College five years ago. The play, afterwards published with four other pieces by the Oxford Press, is a very amusing piece of artificiality which kept the audience at the Old Vic in a very hilarious humour on Monday night. Occasionally it is a good idea to give Shakespeare a rest and to show audiences some of the examples of English drama in other periods. George Colman's comedy is particularly worth attention, for it is an interesting sample of the play that was popular immediately before Goldsmith and Sheridan. The humour is robust and the characterisation fresh and lively and not too mannered. "The Jealous Wife" has a plot that moves well, and throughout there are excellent opportunities for acting.

The Old Vic Company entered with spirit into the fun, and Mr. Harcourt Williams can be congratulated on a production that reflected something of the period of the play. The part of Mr. Oakly, originally played by Garrick in 1761, was amusingly handled by Mr. George Howe, who succeeded in keeping his portrait of the harassed and henpecked husband nicely in the comic picture, and Miss Elsa Palmer did well as the suspicious wife. Mr. John Gielgud, happily recovered from all illness that kept him out of the cast of "The Tempest" at the end of last week, instanced once more his versatility as an actor by his performance as that foppish period piece, Lord Trinket. As Lady Freelove, Miss Dorothy Green (who is still awaiting her fullest opportunities at the Vic) was elegantly mannered, and Mr. Ralph Richardson stepped direct from an eighteenth century stable as Sir Harry Beagle. The bucolic Russett was broadly impersonated by Mr. Henry Wolston, young Oakly was attractively individualised by Mr. Leslie French, and Miss Joan Harben put some spirit into the part of Harriot.

The next production at the Vic is a revival of "Richard II," on Nov. 10, and "Anthony and Cleopatra" follows on Nov. 24.

G. W. B.

"DOUAUMONT."

AT THE GATE.

A play by Eberhard Wolfgang Moeller. English Version by Graham and Tristan Rawson. Revived at the Gate Theatre Studio, on Tuesday, October 21st, 1930.

A Discharged Soldier ... S. Esmé Percy
Helen ..... Margaret Chatwin
His Son ..... Michael MacOwan
A Commission Agent ... Norman Shelley
A Secondary Master ... Arthur Goullet
Producer ... Peter Godfrey

This play, the alternative title of which is "The Return of the Soldier Ulysses," was first produced in this country at the end of last year by the Incorporated Stage Society, when the general impression seems to have been that its twenty-three years old author, in attempting to give dramatic form to something which he himself felt passionately, had failed to make his meaning fully comprehensible in the theatre.

In the present production, Mr. Peter Godfrey has evidently taken pains to simplify and clarify, and has succeeded in disentangling a great deal of the play's lesson from its silly tricks of expressionism and confusion with classical literature. There is real poignancy in the simple story of the soldier who returns to find that the terrible experiences he has endured have made him a stranger to the rest of his kind, and who cannot win peace of mind until he has, by the terrific force of his own imagination, compelled the others to share his horrors with him.

The play succeeds best in its lesser moments, but the author lacks the power over words necessary to make his biggest climaxes really moving. These are huge in conception, but prove disappointing in actual execution. The characters, like the lines they speak, lack universal significance, and are unworthy of being linked with the Odyssey, though the parallel is continually being stressed. This seems to be the chief fault of the play: it is an unhappy combination of the trivial and immense.

Mr. Esmé Percy, dropping all his usual mannerisms, gave a heartrending picture of the returned soldier; this was one of his very best performances, and showed us that his frequent appearances in flippant and butterfly parts recently have not robbed us of a talent which is essentially deep and sincere. Miss Margaret Chatwin, as the wife, was effective in a quiet way, and Mr. Michael MacOwan, as the son, suggested very cleverly the neurosis of youth in war time, its stomach empty of food, and its head filled with ideas of suffering and violence. Mr. Norman Shelley and Mr. Arthur Goullet in other parts suffered, it seemed, from having been produced in too far-fetched a manner.

Mr. Macdona's Plans.

Mr. Charles Macdona, who for so many years has been associated solely with the plays of Bernard Shaw, has acquired the rights of a new comedy by H. F. Maltby, entitled "All For the Love of a Lady." The initial production of this play will take place at the Theatre Royal, Brighton, on Monday, November 3, and afterwards it will go to Folkestone, Tunbridge Wells and Eastbourne before coming to the West End. Mr. Macdona's annual season of Bernard Shaw plays will not take place until after Christmas, but he is already negotiating for a theatre for it.

"CHERI."

STAGE SOCIETY PRODUCTION.

A Play in Three Acts, adapted from the French of Colette and Léopold Marchand by Una, Lady Troubridge. Produced by the Stage Society at the Prince of Wales's Theatre on Sunday, October 26.

Léa de Lonval ..... Mary Clare
Hector ..... Guy Preston
Chéri ..... Hubert Langley
Patron ..... Robert Gates
Masseau ..... Alan Napier
Rose ..... Gladys Tudor
Desmond ..... Martin Walker
Charlotte Peloux ..... Elsie French
Mdlle. Aldonza ..... Violet Marquesita
Baronne de la Berche ... Marion Fawcett
Mdlle. Poussier ..... Inez Bensusan
A Parlourmaid ... Margaret Raymond
Edmée ..... Joyce Moore
Producer ... Mdlle. Alice Gachet

If Chèri were only, in the words of one of the characters of the play, the "true son of a true harlot," it would all be a comparatively simple affair, and the Stage Society's production on Sunday and Monday last would have been a moderately satisfying, not strikingly original story of a gigolo's progress. But it is, of course, much more than that. The character of Chèri was conceived with a brilliance and a penetrating delicacy of insight that breathed a soul into a seemingly caddish, or at best utterly irresponsible young man of pleasure. In the first act we find him installed in the flat of Léa de Lonval, the beautiful luxury-loving courtesan, who treats him alternately as a plaything and a nurseling, and as such the pampered youth behaves. True she arranges for a boxing instructor to give him weekly lessons, but one feels it would take many months of hard physical training to lick this good-looking youth of twenty-five into shape.

But in the second act, where he is married to Edmée, the naive girl of nineteen, a glimpse of tragedy emerges. The two compare notes. Both Edmée and Chèri had mothers who led lives of pleasure and their childhood had been a piteous affair. "We were both terribly lonely," says Chèri. Then a quarrel blows up between them from which we realise that Chèri loves Léa because she represents to him the only maternal being in the world. He has turned to her in every ailment, at every small crisis, and she has never failed him. In the poignant last act Chèri lays bare his soul. Unable to forget Léa he returns, stays with her one night, and in the morning they part. He, through Léa's love, has gained something of the courage and responsibility of manhood, and, though still loving her, he returns to the young girl who is dependent on him.

It cannot be said that the Stage Society's production realised our conception of the part of Chèri. Mr. Hubert Langley was good when portraying the petted, irresponsible young man, but failed in the bigger moments to convey the underlying feeling. Miss Mary Clare, on the other hand, gave a beautiful interpretation of the part of Léa. There was the vulgarity, the love of display, the desperate hanging on to love and the vestige of youth, and yet there was nobility and courage that lifted the character on to a finer plane. Another excellent characterisation was that of Mr Alan Napier, as the drug addict, Masseau, and Mr. Martin Walker gave a clever little study of Desmond.

The production had one or two serious defects. The first act, a room in Léa de Lonval's house in Passy, was in the most modern style, yet a visitor was heard to exclaim that nothing had been altered there for the last twenty years! It was a pity, because it did not help the atmosphere.

"THE GRAIN OF MUSTARD SEED."

AT THE AMBASSADORS.

Comedy by H. M. Harwood, revived at the Ambassadors Theatre on Monday, October 27, 1930.

Emily Corbett ..... Madge Snell
Marjorie Corbett ..... Joyce Kennedy
Jane Strood ..... Mabel Terry-Lewis
Eric Thorburn ..... Walter Hudd
George Corbett, M.P. ... Stafford Hilliard
Jerry Weston, M.P. ... Nicholas Hannen
Rt. Hon. Lord Henry Markham, M.P. ... A. Bromley-Davenport
Capt. Rivers ..... H. G. Stoker
Mr. Morris ..... Dennis Val Norton
Mr. Cornthwaite ..... S. A. Cookson
Tuck ..... Roger Livesey
Salterthwaite ..... Hyde White
John Garforth ..... Fewlass Llewellyn

The present political situation is said to be a main reason for the revival of "The Grain of Mustard Seed" at the Ambassadors Theatre. The play is heavy—sometimes dull—but it also frequently sparkles with a topical piquancy that is amazing. Its revival is therefore as appropriate as it is claimed to be.

Heavy material is, however, good material from the actor's point of view. So good acting is to be enjoyed in this play. Mr. Nicholas Hannen builds up a perfect character in Jerry Weston; is kindly, optimistic, forceful in exact and convincing rotation. Mr. A. Bromley Davenport's Cabinet Minister is inimitable, and Mr. H. G. Stoker's quietly humorous style as secretary to a Parliamentary candidate marches well. There is a good deal of blunt humour advanced by Mr. Roger Livesey as a chauffeur, and a popular piece of characterisation from Mr. Hyde White. Mr. Fewlass Llewellyn makes a welcome reappearance in his old part of John Garforth. Mr. Stafford Hilliard also has his original rôle, as has that dignified and competent actress, Miss Mabel Terry-Lewis.

A clever member of the cast is Miss Joyce Kennedy. She gives to Marjorie a subtle intensity excellently in accord with the character.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

W. T. Thompson—Oct. 29.
H. Sherwood Martin—Oct. 29.
H. A. Vachell—Oct. 30.
May Stuart—Oct. 30.
F. B. O'Neill—Oct. 31.
Rosina Filippi—Oct. 31.
Sara Allgood—Oct. 31.
M Chrichton—Oct. 31.
F. A. Marston—Oct. 31.
Thomas Searle—Oct. 31.
G. B. Bancroft—Nov. 1.
J. Pitt Hardacre—Nov. 2.
G. H. Elliott—Nov. 3.
R. Rees—Nov. 3.
Sir Frank Benson—Nov. 4.
Julian Rose—Nov. 4.
Herman Finck—Nov. 4.

"THE LIAR."

AT THE EMBASSY.

A Comedy in Three Acts by Carlo Goldoni, translated from the Italian by Grace Lovat Fraser and produced at the Embassy Theatre on Monday, October 27, 1930.

Florindo ..... André Van Gyseghem
Brighella ..... Charles Lefeaux
A Singing Woman ... Eileen Collins-James
Rosaura ..... Joyce Bland
Beatrice ..... Judy Monteath
Lelio ..... Eric Portman
Arlecchino ..... A. R. Whatmore
Colombina ..... Heather Angel
Ottavio ..... Robert Donat
A Draper's Assistant ... Geoffrey Boret
Pantalone ..... Wallace Evennett
Dr. Balanzoni ... Francis L. Sullivan
A Coachman ..... John Boxer
A Letter Carrier ... Walter Tennyson

There can be nothing in this stiff and artificial old play of Goldoni's but what is brought to it. In the present instance, Mrs. Lovat Fraser brings a translation in which a certain delicacy and charm is mingled with some wilful naughtinesses in the form of modernisms of speech somewhat disconcerting to the ear, and destroying the required sense of style and period. It gives the fatal impression that the actors in the little drama are not taking it seriously; and certainly we, for our part, cannot take very seriously people who at one moment are talking florid eighteenth century language and the next dropping into the more graceless argot of to-day.

The actors were probably a little incommoded by these discrepancies. They seemed unable to give us an evening's entertainment which was all of a piece. Mr. Eric Portman played Lelio with the required dash and impudence and Mr Robert Donat was no less spirited as Ottavio. But Mr. Wallace Evennett, while he cut many amusing capers, fussed and fumed as Pantalone in a manner that struck us as incongruous, and Mr. Francis L. Sullivan played the unctuous Doctor Balanzoni in a way which was strangely (for the occasion) naturalistic. Miss Joyce Bland, as Rosaura, gave us a performance compounded of the qualities of romance and high spirits, and did we imagine it or were there really echoes of Miss Edith Evans in her voice? Miss Judy Menteath was delightful as the other daughter and Miss Heather Angel was piquant and lively as the maid. Mr André van Gyseghem was a little too self-assured as the shy lover, Florindo. Mr. A. R. Whatmore's Arlecchino had the necessary awkwardness of speech and demeanour.

THE STAGE GUILD.

Artists' Section.

At the Council meeting, held on Tuesday, October 21st, the following were present: Messrs. H. A. Saintsbury (in the chair), Ernest Thesiger, Lawrence J. Lawrence, Clarence Blakiston, Alfred Terris, Ivan Berlyn, Frank R. Mellor, Frank Irish, Charles R. Stone, Robert Cunningham, Ernest E. Norris, John Collins, Victor Lusk, Tristan Rawson, Reginald Dance, Misses Elsie Shelton, Christine Silver, Gracie Vicat, Madge Brindley, Sybil Arundale, Annie Saker, Eva Moore and Lydia Donovan.

New Members.

The following were elected members: James Hart, Lena Brand, Millie MacKay, Margaret Rutherford, Daphne Miller, Dorothy May Dunning, Agnes Verity, L. J. Connors, John Grant, Nina Hudson, Marie Ellis, Phyllis M. Burrage, Peggy Denziloe, Gracie Desmond, Charles L. Carey and John F. Smith.

Boots' Booklovers' Library.

Boots' Booklovers' Library have been good enough to make concessions to the members of the Guild whose subscriptions are paid up to have the services rendered at those branches of Messrs. Boots' where a Library Department is installed:—Class "A," entitling the token-holder to all works in circulation in the Library, including the newly-published works, 15/- (instead of the usual subscription of 17/6) per year, one volume at a time. Class "B," entitling the token-holder to all works in circulation in the Library, excluding the newly-published, 5/- (instead of the usual subscription of 10/6) per year, one volume at a time. Subscriptions are limited to two volumes per member. The Artists' Section are very glad to say that this has been accepted, with thanks to Messrs. Boots', and arrangements are in hand to get the scheme in operation by December 1st.

ANSWERS TO CORRESPONDENTS

POTTER.—"*The First Mrs. Fraser*," *Haymarket, July* 2, 1929; "*Bitter-Sweet*," *His Majesty's, July* 18, 1929; "*A Night Like This*," *Aldwych, February* 18, 1930; "*Three Musketeers*," *March* 28, 1930; *Cochran's* 1930 *Revue, London Pavilion, March* 27, 1930; "*Almost a Honeymoon*," *Garrick, April* 28, 1930. *The above are the shows with the longest runs in London, and the dates on which they were produced. The exact number of performances we must leave you to calculate for yourself.*

E. FREDERICK SCHWIER.—*The song you mention was published by Feldman's in* 1919, *therefore it could not have been sung by Marie Lloyd or any one else in* 1914.

B. BISHOP.—*The name of the person you mention does not appear in John Parker's "Who's Who in the Theatre," and we are unable to trace the lady's career. It may interest you, however, to know that "Captain Kidd" was first produced at the Prince of Wales's Theatre, Liverpool, on September* 10, 1883.

British Drama League.

Mr. Harley Granville-Barker, who has just received the honorary degree of Doctor of Laws at Edinburgh University, and Mr. St. John Ervine, will be the principal speakers at the Annual Conference of the British Drama League to be held at Exeter on Friday and Saturday next. Over one hundred representatives of societies affiliated to the League will be present at the Conference. A special service will be held in the Cathedral on Sunday morning, when the sermon will be preached by the Dean of Exeter.

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SAY A LITTLE PRAYER FOR ME
CALIFORNIAN SERENADE
ADELINE
LITTLE WHITE LIES
I'VE GOT A FEELING
THAT NIGHT IN VENICE
LOVING YOU
WAITING FOR THAT THING CALLED HAPPINESS
ON THE SUNNY SIDE OF THE STREET
EXACTLY LIKE YOU
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
HAPPY FEET
SITTIN' ON A RAINBOW
MY LOVE AFFAIR
HAPPY DAYS ARE HERE AGAIN
THE KING'S HORSES

VALSES

HORATIO NICHOLLS' GIPSY MELODY
MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
WHEN I PASSED THE OLD CHURCH DOOR

ONE-STEPS

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HORATIO NICHOLLS' **GIPSY MELODY**

VALSE

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WHEN I PASSED THE OLD CHURCH DOOR
I've Got a Feeling
That Night in Venice
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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 3, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOV. 24, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.
HULL ALEXANDRA THEATRE.—"Step Inside."
YORK EMPIRE THEATRE.—"The Laugh Parade."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Willy Pantzer's Midgets, Alf Thomas, Stanley Twins and Mona, Skating Riots, Hengler's Dogs, Billy Resso, Marcus.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Will Hatton presents "The Merry Side of Life" revue.
LIVERPOOL PAVILION THEATRE.—V.A. Productions present "Fine Feathers" revue.
MANCHESTER HULME HIPPODROME.—W.D. Productions present "This Is Variety."
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Harry Beresford presents "Sensational."
MANCHESTER KING'S THEATRE.—John D. Roberton presents "Local Talent" revue.
MANCHESTER OSBORNE THEATRE.—Ruby Kimberley presents "The Mirth Parade" revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON ROYAL HIPPDROME.—W.S.R. Productions present "Painted Dolls" revue.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—Wal Langtry presents "Council Houses" revue. (For all above: Mon. Band reh. 2 o'clock.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—Hamilton Deane, "Frankenstein."
SWINDON EMPIRE THEATRE.—"Folies Bergere."
WINDSOR THEATRE ROYAL.—"Cape Forlorn."

FRED COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—James Hunter's Road Show, cast including Kingsley Lark, Elsie Griffen, James Hunter, Kelvin Malkon, Les Charliers, etc.
KRINBURGH THEATRE ROYAL (reh. 12).—Lily Morris, Florence Oldham, Percy Pryde, Jimmy Ferguson, Hal Wright, Somers and Fell, Christien Sands, The Five De Reskes.
GLASGOW METROPOLE (reh. 12).—G. S. Melvin, Juggling Demons, Leo Sax Trio, Dave Poole, Lew Grade, Jack Martell, Strand and Wells.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Fred Karno's Krazy Komiks, Cyril and May, Hicken and Rose, Roberts and Hallett, Thomson Sisters, Ernest Shannon, Cal McKord, Lewis and Lawn, Fred Brand, Maxwell Carew.

GAUMONT-BRITISH PICTURE CORPORATION LTD

BRADFORD NEW VICTORIA (reh. 10).—Week, "The Mounties," featuring Leslie Pierce, The Cabaret Four, Savoy Male Octette, Billy Shenton, Nan Foster, Capt. Permane's Teddy Bears.
CANTERBURY MUSIC HALL (reh. 10).—Mon., Two Sharpes, Jones and Thomas. Thurs., Jack Grieve, Les Three Matas.
CLAPTON RINK (reh. 10).—Mon., Jack Grieve, Rhys Davies and Roberts. Thurs., Carlos Ames, Kingsley and Forde.
EAST HAM PREMIER (reh. 10).—Week, Four Brownie Boys, Bruce Green and Edith James.
FINSBURY PARK RINK (reh. 10).—Week, The Blue Slavonic Company, Wynne Cartwright, Max Kapota.
HANLEY REGENT (reh. 10.30).—Week, Robert Reilly with Kathleen Destournel and Eight Kilkenny Kittens
KENNINGTON THEATRE (reh. 11.30).—Mon., Olga Zita, Kingsley and Forde, James Stewart.
LUTON PALACE (reh. 11).—Week, Maldwyn Williams and Co., Benedetti Bros.
MILE END EMPIRE (reh. 11.30).—Mon., Carlos Ames, Two Especials, Thurs., Capaldi Bros., Mamie Soutter.
NEW CROSS KINEMA (reh. 10).—Mon., Fyne and Hurley, Three Creighton Boys with Beryl Evetts. Thurs., Stevens and Mott, Revene and Norval.
PECKHAM TOWER (reh. 10).—Mon., Minerva Four, Les Three Matas. Thurs., Ohio Three, Sammy Shields.
PRESTON NEW VICTORIA (reh. 10.30).—Week, The Malinoffs
SHEFFIELD REGENT (reh. 10.30).—Week, Three White Flashes.
SHEPHERD'S BUSH PAVILION (reh. 10).—Week, Chas. H. Allen presents "Youth."
STRATFORD BROADWAY (reh. 10).—Week, "Follies of 1980," featuring Eight New Victoria Girls, Loranna, Kennedy and Aldis, Charles Ellis, Marie Hillier, Wolkowsky.
STAMFORD HILL REGENT (reh. 10).—Week, Terry's Twenty-four Babes of Variety.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Terry Wilson, Capaldi Bros., Mamie Soutter, Thurs., Minerva Four, Two Especials, Vernon and Ford.
SOUTHPORT PALLADIUM (reh. 10.30).—Week, The London Six.
TOTTENHAM PALACE (reh. 10).—Week, Astill and Fontaine, David and Muriel.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—"Ernie's End."
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—Billy Merson in "Avec Moi Ce Soir."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"The Show's the Thing."
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—George Robey, Clapham and Dwyer, Five Mounters, Lohse and Sterling, Leslie Weston, Olive Fox, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Jack Payne and his B.B.C. Band, and company as booked.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Houston Sisters, A. C. Astor, Revnell and West, and company as booked.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Gracie Fields, Duffin and Draper, The Lime Trio, Julian Rose, Wyn and Ivy, The Jovers, Four Cleos, Nine Asgards, Max Miller, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Playing the Game in the West."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Journey's End."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"That Paris Feeling."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"The Gipsy Vagabond."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—Julius Darewski and Tommy Handley's Wireless Show, "Hello, Folks."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Funny Boy," including Reg Bolton.

HOWARD & WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Matheson Lang.
EDINBURGH LYCEUM (reh. 11).—"Suspense."
GLASGOW KING'S (reh. 11).—"Ever Green."
GLASGOW ROYAL (reh. 11).—"The Middle Watch."
LIVERPOOL COURT (reh. 11).—Mr. Fred Terry and Miss Julia Neilson.
NEWCASTLE ROYAL (reh. 11).—D'Oyly Carte Opera Co.

KINGSHOT SYNDICATE LTD.

ALDERSHOT HIPPODROME.—King and Benson, Harry Champion, Harry Taft, Jerry and Co., Rosie Lloyd, etc.
KINGSTON EMPIRE.—Francis Laidler's Revue, "The Reply to the Talkies."

LONDON SYNDICATE HALLS.

(See page 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT.

BLACKBURN.—Jules Cheroy, Skeets Martin, Maggie McLean, Embert Sisters, Loch and Lomond, Beattie and Delva, The Three Edmund Boys, Bob Barlow.
BRADFORD.—Baldrick and Williams present "Golden Melody."
CARLISLE.—Olsen's Sea Lions, The Carltons, The Willenors, Desmond Kelvin, Hind Sisters and Revill, Leonard Semon and Sonia, Johnny Mackey and Partner, Teddy Williams.
HALIFAX.—Fletcher's Band, Elmar and Elsie, Hassan, Jessica Morendelle, Grant and Cute, Hal Miller, Ara and Zetta, Andy and Irving.
HUDDERSFIELD.—W. H. Treherne presents Bostock's Royal Italian Circus.
SOUTHAMPTON.—V. C. Mara presents "Mr. Jolly Boy."
WARRINGTON.—D. Ascot presents "Duggie Never Owes."
(Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—"One Little Kiss." Cast includes Bromley Challoner.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Harry Lauder, Wally Marelly, Mdlle. Levanda, Norris Girls and Max, Key and Keyworth.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." Cast includes Alec Fraser, Kitty Reidy and John E. Coyle. (Second week).
BLACKPOOL OPERA HOUSE (reh. 11).—"The Man in Possession."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—The Co-optimists.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—"Dying to Live." Cast includes George Gee.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Layton and Johnstone, Varney and Butt, Bobby Dean, Ann Day, Clay Keyes, Byron and Byron, Leslie Strange, Belle Avalon, Three Happy Boys with Girvan Dundas.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Will Hay and Co., Josie Collins, The Three Eddies, Bennett and Williams, Mary and Jane, Seven Royal Hindustans, The Three Australian Boys, Johnson Clark.
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company in "Peg o' My Heart."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.
GLASGOW EMPIRE.—Theatre closed for Rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Francis Laidler presents "Alive and Kicking." Including Jack Edge.
HULL PALACE (reh. 1) (Low Pitch).—Schubert's "Lilac Time." Cast includes Frederick Blamey and Kathlyn Hilliard.
LEEDS EMPIRE (reh 1) (Low Pitch).—"The Blue Bloods of Variety." Including Nervo and Knox, Ada and Eddie Daros, George Durant, Dick and Edna Adaire, Jean Kennedy, Hamilton Conrad's Pigeons, The Three Virginians.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—"The Cheat." Cast includes Phyllis Dare
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Pavlova, supported by Pierre Vladimiroff and Corps de Ballet.
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Folies Bergere Revue "De La Folie Pure." Cast includes Shaun Glenville and Marika Rokk.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—"The Silent Witness." Cast includes Violet Vanbrugh and Malcolm Keen.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Alfredo and his Band in "The Tout Ensemble," James Jewell and Co., Sonia, Mona Marsh, Norman and Arnold, The Gordon Ray Girls, Max and Harry Nesbitt.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Still Going Strong." Cast includes Lucan and McShane, and Eric Randolph.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Hetty King, Marie Hyman, Sydney and Adelaide, Bazola, Jimmie James and Co., Tambo and Tambo, Lily Moore, Ando Family.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—Paul Robeson and a London Company, including Lawrence Brown, Martinek and Constance, Russell Carr, Olga Grey, The Three Cressos.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Company in "Carnival."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"Finnigan's Follies." Cast includes The O'Gorman Brothers and The Coney Islanders.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"The Man Who Kissed His Wife."
SOUTH SHIELDS EMPIRE (reh. 1).—Tom D. Newell, Wensley and Dale, Jack Stocks, Austell and Arthur, D'Alba, Jean Florian, Fisher and Ariani, The Greene Sisters.
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company in "The Adventures of Lady Ursula."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Chefalo, Bud Ritchie, Mackenzie Reid, Madga-Palermo Lilliputians, Stephanie Anderson's New "Mid-Air Girls."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—Tommy Lorne and Elkan Simons, Ltd., present "Laughs."
SUNDERLAND THEATRE ROYAL (reh. 1).—The Denville Stock Company in "The Silver Crucifix."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"Fancy Free." Cast includes Talbot O'Farrell, George Jackley, Four Julians.
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Vanities."
WEST HARTLEPOOL EMPIRE (reh. 11).—Bert Montague's "Sensations of 1931."

STOLL TOUR

(See page 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Fred Duprez's "My Wife's Family."
CLAPHAM GRAND (reh. 12) (Flat Pitch).—Maurice Cowan's "Surpassing Show of 1930."

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(Managing Director: Mr. Harry Goodson.)
BRISTOL EMPIRE (reh. 1).—Variety Co.: Gertie Gitana, Harry Pantz Midgets, Tom Gott, W. C. Barnes, 8 Dainty Maids, Leo Curtis, Dean and Ross, Eileen Audrey, Clown Decar's Circus.
CAMDEN TOWN BEDFORD (reh. 12) (Flat pitch).—"Happy Days."
DOVER KING'S (reh. 12).—"The Best Yet."

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—Rupert Ingalese and Variety Co.
AYR GAIETY (reh. 1) (Flat pitch).—Syd Seymour's Road Show, including his Mad Hatters Band.
BATH PALACE (reh. 1).—"Show a Leg" Revue.
BLACKPOOL GRAND THEATRE.—Talkie Season
BLACKPOOL PALACE VARIETY THEATRE.—Cora Goffin, Naunton Wayne, Irene Shamrock and Bert Lee, Helen Binnie and Yvonne, Fourteen Gretta Kids, Kiraku Brothers.
BOURNEMOUTH PAVILION (reh. Mon. 1).—Yorke and Brian.
COVENTRY HIPPODROME (reh. 12).—"What Price The Navy?"
EXETER HIPPODROME.—"Taps and Tempo," Alva Bros., Edgar Curtis, The Vaudettes, Steve Bartle Betty Jumel.
HEREFORD KEMBLE THEATRE.—"The Lido Follies."
ISLINGTON CARLTON (reh. Mon. 11).—George Lacy, The Melvilles, Carlton Kids.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"The Mirth Diggers," featuring Joey Porter.
PLYMOUTH PALACE.—"The Revue Shop."
POPLAR QUEEN'S (reh. 4).—"Show Life."
READING PALACE (reh. 12).—"The Trial of Mary Dugan."
SHEFFIELD HIPPODROME (reh. 12).—"Wild Rose."
SHOREDITCH "LONDON."—Archie Glen, Jack Wynne and Co., Lillian Burgess, Two Eddies, Ramon and Nada, Joyce and Shields, Jimmy Campbell, Quo Vadis Bros., Bob and Alf Pearson.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low pitch).—Casino de Paris."
WALHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—"Moonbeams of 1930."
UPTON PARK CARLTON (reh. Mon. 11).—Troy Sisters and Helen, McCarthy and Thoms.

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IS THE PLAY THE THING?

CEDRIC HARDWICKE AT GALLERY FIRST NIGHTERS' CLUB.

The Gallery First Nighters' Room at the Duke of Argyll in Great Windmill-street was uncomfortably crowded on Sunday night, when Mr. Norman V. Norman took the chair for the debate opened by Mr. Cedric Hardwicke with the arresting title, "The Play Is *Not* the Thing."

In his preliminary remarks the Chairman spoke of how the actor loved praise. If an actor got half-a-column of praise in the "Daily Record," then the only real critic was the critic of the "Daily Record." If Mr. Hardwicke's lecture could compare with his acting capabilities, then they were in for a very great treat. Personally, he thought the title was a very ambiguous one, although it would certainly have appealed to actor-managers in the past.

A Case for the Theatre.

Mr. Hardwicke said that Mr. Bloom, when asking him to speak that night, told him to choose the most provocative subject possible, so he selected the title announced, and as soon as it was published in the papers, he was blackguarded all round. The phrase "The Play's the Thing" had been widely used in the theatre. He was not going to make out a case for "Acting's the Thing." He wanted to make out a case for the theatre, and the theatre as we knew it in London, the most abused commercial theatre. If the theatre was anything in London it was the commercial theatre, because that appealed to the general public. The art theatres were for the specialist. The word "theatre" always produced a thrill in him, and even the word "theatrical" always thrilled him. When he thought of the theatre it was as an inviting building that he saw with big lights outside and a scene almost like a show fair. "Look round London and see the theatres where talking films are shown—that is what I thought the theatre was as a small boy; so inviting." Inside the theatre he imagined it would be something more comfortable than home, with luxurious chairs. Loud laughter greeted this remark.

Composite Art.

The art of the theatre was a composite one. It made demands upon literature, music, painting and acting. Acting was the only individual art of the theatre. Acting was in the front line—the others supplied the ammunition. Playwriting was not the best medium for people of great literary ability. "His House in Order" and "The Silver King" did not interest people to read, but they did when they were acted. They all contained fine acting parts. These plays sprang into life when they were handed to the craftsmen of the theatre. Shakespeare's plays were great acting plays. No actor worth his salt can read them without longing to act them. Recently he had seen two or three productions of "Macbeth." He thought the play extraordinarily bad but he could find no fault with the acting. True, the modern way of acting was a little too critical. Great acting to-day was temporarily eclipsed and these plays required great acting. Phelps, Kean, Irving and Sir Herbert Tree ended a régime in which the actors were very great showmen, and people would go to see them in various parts rather than the plays in which they appeared.

G. B. S. and Irving.

They had no doubt all read the interview in that day's "Observer" with Mr. George Bernard Shaw, in which he accused Irving of altering plays. In a way, perhaps, Irving was right. Irving was a great man of the theatre and he exploited the pageantry of the theatre. He did not have a play of ideas, but he succeeded in another way—by sheer showmanship. There was something about his productions that raised them to a level which they did not seem to get to-day. There was not a definite thrill. All these old masters of acting founded schools of acting. The pupils were not so good as their masters and a reaction set in. With the Bancrofts and the Kendals, acting underwent a change. The epoch ended perhaps with Du Maurier—this craze for types. They depicted men about town, men who were familiar. This kept on to the days of Pinero, and as a result of this development of type the actor, instead of being a gentleman with wide nostrils and flowing hair, appeared like any one else. The actor ceased to be a superman who set the fashion in speaking, dress and deportment. Actors should be supermen when they are on the stage, but when off the stage they should be similar to other people.

Every One Wants To Act.

In the theatre to-day, every one wanted to act, but no one wanted to see them act. The onus was thrown on the playwright until we arrived at the stage when every one said "the play's the thing." The playwright filled in all the details of the actor's work for him. The playwright wrote plays just as a novelist wrote novels. The plays sent to him to-day were marvellous in their intricate detail. In other words, the actor was being reduced to material for playwhights. There was that tendency to mechanisation. Situations to-day were made cast-iron for actors—the less the actor did the more effective it was. Actors thus lost the power to create interesting characters and to move an audience. The producer acted as audience and every one else. The producer sat in a cold and empty theatre, but could not feel what an audience could feel. The audience created an atmosphere that the producer could not. Yes, the playwright had had a good innings, and, aided by the producer, the actor had been kept in his place. One could not measure the talent of the actor in this way.

Stock Plays.

The system of stock plays was being revived again at the Aldwych Theatre. The play there was less the thing, but the actors stepped into their own again. They were a team, and the authors had just provided material for the actors. It would be a good thing if people who were studying to become playwrights would go through a course of acting first. Let them go to the Royal Academy of Dramatic Art—it would do them more good than actors! A playwright came into the theatre the wrong way. He started at the box-office, then reached the audience, and from there went to the stage and the actor. Rudolf Besier, Bernard Shaw, Somerset Maugham and Noel Coward started at the stage door and then went to the audience and just picked up their receipts at the box-office as they went out. He quoted Charles Laughton in "On the Spot" and Mary Newcombe in "Jealousy" as great artists appearing in plays that did not matter much. The acting was the thing. He pleaded for a return of showmanship in acting. The play in its interpretation should have much more relationship to music in its interpretation. It would be very difficult, for instance, if the symphony orchestra had to play a new masterpiece on every occasion. It was difficult to find fresh acting masterpieces. He would like to see a Repertory Theatre in London consisting of ten to fifteen plays varied from night to night.

"Greta Garbo Talks."

They could not find plays completely actor-proof to fill twenty or thirty theatres in London. The pictures were in a happier position. When they got a good picture they could show it at twenty or thirty picture theatres at the same time. That great play "Anna Christie" was put on as a "talkie," and he noticed when passing a West End theatre the words: "Greta Garbo talks" in large signs and very small mention of the play. That was showmanship—the play was not the thing! Film people could turn a most ridiculous story into a fine entertainment. Their business was to make people think that their material was really better than it was. There should be little less of the playwright and little more of the actor. There should be more showmanship in the theatre, and that it should be a little more creative was what he wanted.

The Discussion.

Messrs. Rubenstein, Robert Atkins, Ashley Rowe, Percy Allen, Stevens, Goldburn, Miss McCallum and others took part in the very interesting discussion which followed, and Mr. Cedric Hardwicke replied.

DRAMA IN CENTRAL EUROPE.

The opera "Schwanda, the Piper," by the Czech composer, Jaromir Weinberger, was hailed a masterpiece at the Vienna première at the State Opera House on October 16th. Thus Vienna only confirms the verdict of more than a hundred cities all over Germany which have performed this tuneful work to instantaneous success. The world-première of this Czech masterpiece was given on April 27th, 1927, at the National Opera House in Prague under otakar Ostrcil. The first German opera stage to secure the rights was that of Breslau, the capital of Silesia.

New Fairy Play.

"The Good Fairy" is the title of a new play by Ferenc Molnar. The world-première was held at Budapest at the Comedy Theatre, where for decades all Molnar plays have been given first hearing. There is an intriguing plot and a sparkling dialogue which guaranteed the very warm reception this comedy received in the Hungarian capital. The production with Franziska Gaal in the leading part of the fairy was excellent in every detail. Molnar is expected to have one more colossal hit with this play all over the Continent, and in America.

Verdun Miracles

Hans Chlumberg, the author of "Das Blaue von Himmel," completed a new play entitled "Wunder um Verdun" ("Miracles Seen At Verdun"). The scene is laid at Verdun thirty years after the commencement of the Great War. Its theme is the visionary resurrection of the dead, their outlook on the present social and political conditions, and the revolutionary outburst of the world as a reaction against the unpleasant and confusing situation created by this miracle.

This dramatic work in fourteen episodes is scheduled for production towards the end of October at the Schauspielhaus in Leipzig. Following the Leipzig world-première the play is to be presented simultaneously in Berlin, Prague and Vienna.

Max Pallenberg.

Max Pallenberg, the great German character comedian, is now repeating in Vienna the colossal success he already achieved in Berlin in the leading part of Brod's and Reimann's dramatisation of Hasek's famous novel, "Schwejk." The critics agree that here is a really important play worthy of Max Pellenberg's towering art.

English Play in Vienna.

St. John Ervine was present at the Vienna première of "The First Mrs. Fraser," which, in the German version of Erich Glass, is running under the title, "Die Erste Mrs. Selby." The play has met with tremendous success at the Raimund Theatre; a very large share of which has to be attributed to the fascinating beauty and great art of Fritzi Massary in the leading part of Janet Selby, the rôle she so successfully created last season in Berlin. Frau Massary has now played this rôle to ever-increasing audiences for one year incessantly, and over thirty companies have performed the play in all important guage territory.

Michel.

Since Michel, the dancing xylophonist concluded his engagement with C. B. Cochran at the Trocadero and London Pavilion a month or two ago, he has been in popular demand in variety, and his bookings keep him occupied here until the New Year. This week and next, Michel is fulfilling a special engagement at the Ufa Theatre, Hamburg, and returns here to resume the Stoll tour on November 17 at Chiswick.

THE AMATEUR THEATRE.

ADVERTISING DRAMATIC SOCIETY.

A level and intelligent performance of the farce made famous by the late Sir Charles Hawtrey, "Ambrose Applejohn's Adventure," was given in aid of the National Advertising Benevolent Society's funds at the Scala Theatre on October 21 and 22. Mr. Malcolm Johnstone's make-up resembled the famous actor-comedian in a remarkable way, and though one cannot credit his rendering with all the subtleties that went to the making of the original, he was creditably clear of speech and humour-consciousness. In the dream scene he reached his best, proving yet once more that amateurs are always happiest when their parts necessitate the wearing of fancy costumes.

Miss Joy Statham was bright and appealing as Poppy Faire. The dream scene gave her also a chance to prove that she is versatile, for her cabin boy was really boyish and in good contrast to her other rendering of a well-born young lady. Miss Alba Scott was beautifully gowned as the adventuress, Anna Valeska, but her foreign accent struck the ear unconvincingly. Her gesturing was good, however, and as soon as she was able to relapse into ordinary English, she fitted perfectly into the picture. Miss Catherine Strickland and Mr. H. E. Ball were able easily to fill two conventional parts as aunt and butler, and Misses Vera Fort and Katherine M. Armstrong and Messrs. Hugh Puckett, Gordon Fathers, E. W. Galley and C. M. Mackrow were all successful in the parts which fell to their lot. One very excellent point in this production was the entire absence of the prompter's voice. And in the drean scene there was an actor whose make-up, gesture and acting as a Chinaman were practically perfect.

T.O.T. PHILHARMONIC SOCIETY.

A welcome distinctness of speech and rousing mob scenes were the most notable features of the performance of the "Vagabond King," given by the T.O.T. Philharmonic Society at the Scala on October 15. The first qualification can be particularly applied to Mr. James Lewis, whose impressive and appealing portrait of the Vagabond King was effected by sincere and well-pointed acting which underlined the principal traits of Villon's character and helped to secure the tense passages in the action of the play. He intoned the stirring "Song of the Vagabonds" with a fervour and power which fully earned the encore it was awarded and his other songs were all impressively delivered. In "Only a Rose," he was melodiously partnered by Miss Doreen Howard, who was daintily imposing as Lady Katherine, whom she played with intelligence and spirit. A particularly skilful characterisation was the Louis XI of Mr. Cyril Corker, whose sly obsequiousness, touched with suave malice, nevertheless conveyed an impression of a collected and self-reliant personality, while Tristan L'Hermite was depicted by Mr Robin Hoff in duly grim and peremptory style.

A genial Tabarie was seen in Mr. John Priestley, whose able exploitation of the diverting situations was well aided by the posturings and simperings of Mr. William McIsack as Oliver Le Dain. A sprightly interlude was provided by them in the serenade song, in which they were joined by Miss Winifred Marsh, a vivacious Lady Mary. The debonair nonchalance with which Miss Margaret Murdoch portrayed Huguette du Hamel was imbued with a pathetic quality of tragic earnestness, particularly pronounced in her rendering of "Love for Sale," which won warm applause, as did the "Huguette Waltz" a duet with Noel Le Jolys, impersonated by Mr. Leslie Woollett, whose singing revealed a good tenor voice. Mr. James Tolman was dourly aggressive as Thibaut D'Aussigny, while Miss Peggy Hardy presented an appropriately assertive Margot.

The chorus worked with effective strenuousness. The play was produced by Mr. Emil Hardy, while the excellent band was conducted by Mr. Charles Lambert.

STEWART HEADLAM SHAKESPEARE ASSOCIATION.

This society gave an excellent performance of "Much Ado About Nothing" at King George's Hall, on Saturday, October 18. The players, who are members of the L.C.C. Affiliated Evening Institutes Staff, are obviously all Shakespeare enthusiasts and there was an atmosphere about the whole performance which was very pleasing. The scenes of the play had been divided into two large acts, with a fairish interval in between. This may suit modern methods, but nevertheless we think Shakespeare's own arrangement might be followed. However, Miss Massey's production is praiseworthy. Elaborate scenery was shunned—which was all to the good—several scenes being in front of a plain back-cloth, whereby the effect of the excellent diction was enhanced.

Angela Doubleday was a delightful Beatrice and we derived real pleasure from her portrayal of one of Shakespeare's most fascinating women. The fresh charm and wayward wit of "dear lady Disdain" could not have been better expressed! Hugh Shaw made an admirable Benedict. His acting in the orchard scene was especially good. Eric Berry was as youthful, ardent and well-favoured as the part of Claudio demands. Nora Nixon was an attractive Hero and spoke her lines well. At the afternoon performance, this rôle was taken by Lillian Cannon. J. Spencer Arnold was good as the not too serious Prince of Arragon and C. W. E. Harvey presented a slyly villainous appearance as his bastard brother, John—the arch villain. The two foolish officers, Dogberry and Verges, were excellently played by Otto Sallman and G. M. Hewson.

Mistress of Ceremonies.

At the Hippodrome, Manchester, two weeks ago, Audrey Knight carried out the duties of Mistress of Ceremonies with complete success, and with the result she has been booked for two further tours on the Stoll circuit. She pays a quick return to the Coliseum next month, when she will present a new sketch by Will Collinson entitled "My Country Cousin." This week, Audrey and Sonny are supporting Ella Shields at the Hippodrome, Coventry.

NEW FILMS.

"THE MIDDLE WATCH."

British International Pictures showed to the trade on Thursday a picture that is certain to be adjudged by the public as one of the funniest films they have ever seen. And this is decided on being able to hear about one half of the humour for, as usual with "talkies," one can only indulge in laughter at one line at the expense of laughter which might be provoked by the next.

"The Middle Watch" is highly diverting entertainment. Mr. Owen Nares plays what is in the dialogue described as "a middle-aged Naval captain," though, in spite of the searching eye of the film camera, he looks a good deal too young to be that. His diction, too, comes over remarkably well and it is most probable that he will soon be known as the clearest-speaking actor on the "talkies." Mr. Frederick Volpe is delicious as a pompous admiral, his subtleties of facial expression photographing faithfully. Mr. Jack Raine as a harassed commander and Mr. Henry Wenman and Mr. Reginald Purdell as a couple of comic marines, are responsible for a good deal of the fun.

Again as is usual with "talkies," the ladies are not so audible as they have the reputation for being in real life. One has to listen hard to catch what Miss Jacqueline Logan and Miss Dodo Watts are saying, though Miss Logan's American accent is less harsh than that of many of the American stars, and is thus more pleasant to listen to. She has not, however, quite the delicacy of touch necessary to the creating of an Ian Hay heroine. Miss Muriel Aked plays a talking-through-the-nose maiden chaperone and Miss Margaret Halstan a formidable Admiral's lady. One forgets the impossibility of such situations on board a man-of-war in the thrilling joy of watching a perturbed captain and commander attempting to keep from a rank-conscious admiral the midnightly presence on the ship of two beautiful ladies. The whole film is sheerest fun, and, as has been said, will be hailed as a complete winner.

"THE MAN FROM CHICAGO."

A melodramatic gangster production in best British International style, "The Man from Chicago" is full of thrills. There are bank robberies, chases, murders, cabaret scenes, all in quick succession and all provided with exceptional detail. Big crowd scenes, both outdoor and studio, are exceptionally well shown. The cast illustrates the amount of good acting personalities at hand in our studios and contains some of the very best performers in the country. Bernard Nedell is the principal crook, and he is well served by Dennis Hoey. Dodo Watts could be a little stronger in this. Morris Harvey plays an Italian restaurant keeper in his best style. Austin Trevor and Albert Whelan are two Scotland Yard men who look their parts. O. B. Clarence and Joyce Kennedy are two others who work exceptionally well.

"COMPROMISING DAPHNE."

What was originally a very laughable play by "Valentine" becomes as a "talkie," better still. George and Daphne are very young to get married, according to Papa, so the couple decide to force the issue and try the compromising stunt. George arranges to have Daphne found in his bedroom, but by an accident her friend is found there, which starts a real row. He tries again, and by some ill fortune after he has 'phoned for Papa to be a chance witness, his girl servant walks out of his bedroom. Then Daphne arranges to borrow a baby, this time nearly upsetting George, who has a row which is finally cleared up when Papa's consent is obtained. It is all irresistible fun and the audience were laughing the whole time. A fine star cast includes Jean Colin, as dainty as ever, Charles Hickman, Viola Compton, C. M. Hallard, Leo Sheffield, Phyllis Konstam and Barbara Gott. Photography and sound are quite good and there are some unpretentious but nice indoor scenes. It will be a very pleasant feature attraction. The direction is Thomas Bentley's best.

"THE TEMPORARY WIDOW."

On Monday, October 20, the Wardour Films Ltd. presented a new Ufa production at the Prince Edward Theatre, directed by G. Ucicky, entitled "The Temporary Widow." The author is the well-known playwright, Mr Benn Levy. The film might be broadly described as a humorous German "Trial of Mary Dugan"—incongruous though it sounds. It is incongruous that the theme of a woman on trial for her life should be treated humorously, but there is a trick ending which clears up all difficulties and the play as a whole is a clever piece of work.

A beautiful young woman is accused of having murdered her husband, a portrait painter. The night before the trial the house of the Public Prosecutor is entered by a strange young man who proceeds to give a strange demonstration of the uncertainty of circumstantial evidence. However, the trial takes place. The Court adjourns to the lake where the painter met his supposed death by drowning. Here the defendant's nerve eventually gives way. This scene, however, is so ridiculous as to be a sheer joy! Medical evidence shakes the prisoner still further. Then there is a dramatic climax. A witness has come forward and stated he saw a young man standing on the shore of the lake. Is he an accomplice? Then the young man appears. It is the young man we have already seen. He declares "I am the murderer." The widow is acquitted and the young man arrested. That evening the "widow" invites to dinner in her apartment the Judge, the Public Prosecutor and Counsel for the Defence. Suddenly the young man appears. Miraculously he has escaped from prison. Then comes the solution. What appeared at first to be a tragedy ends by being an ingenious comedy.

Lilian Harvey appears as the attractive Kitty Kellermann, the temporary widow. Her voice records quite pleasantly. Laurence Olivier is most ingratiating as the young man, Peter Bille. Athole Stewart is delightfully suave as the Judge. Felix Aylmer plays the part of the outwardly hard and cynical Public Prosecutor and Frederick Lloyd is a wonderfully voluble Prisoner's Friend. Frank Stanmore provides not a little of the comedy as the tramp witness, Kolicke.

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"BLACK HAND GANG."

That human boy, Georgie Wood, has jumped to the top of the "talkie" world with one leap. In his picture, "The Black Hand Gang," he heads a crowd of healthy youngsters, who typify the British boy and bears comparison with any boys of our school days or any of the film freak children America has sent us. The story opens with a meeting of the gang, with Georgie in the chair. Of course a woman is at the bottom of the trouble which ensues, and how! Connie comes to chat to him and is rated for worrying him during his meeting. On her way home she is teased by the leader of the rival gang. The meeting is disturbed by a stranger who comes to tell George of the damsel in distress. He is taken for a spy and is threatened with torture or the alternative of joining the gang. So he is "nauseated" into its mysteries, a really big scream.

Georgie, returning home, by misdirected aim hits a policeman with an apple which also breaks a window. He confesses to his mother, played well as usual by Dolly Harmer, but she is not so sympathetic. Archibald, the swell member of the gang, invites the boys to his birthday party, with more funny consequences, owing to the gang obeying Georgie's instructions too literally. Then there is the visit of the policeman, who wants to sell concert tickets and whom George takes for Nemesis. Finally the rival gangs come to blows, leading up to a scene of havoc in the neighbourhood, comparable to the war-scarred zones of 1917.

"HALF SHOT AT SUNRISE."

A vehicle, in fact one of the best, for displaying the comic abilities of Wheeler and Woolsey. As two "wanted" soldiers, they get into all sorts of predicaments trying to avoid arrest. There is a succession of big laughs throughout, and as a box-office attraction the film will easily come up to any first-class production. There is a fine supporting cast including Dorothy Lee and Edna May Oliver. Some good war-time French scenes add to the general interest of the film, of which the photography is excellent.

"INSIDE THE LINES."

This version of the well-known play is infinitely better than the stage version on account of the fine production details which are able to be shown. The story is almost exactly identical, forming a background of spies and intrigue which rivets the attention throughout. The love scene interpolated adds interest. Betty Compson gives a more than usually clever interpretation of the woman spy and Ralph Forbes is the lover. Reginald Sharland has an outstanding comedy rôle and Montague Love plays the governor with full force. Photography of the exteriors is especially good.

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WEDNESDAY, OCTOBER 29, 1930.

ADVERTISING THE PLAY.

LAST week Mr. Charles Laughton, in the course of an interview with a *Star* reporter, had some provoking things to say on certain aspects of theatre advertising. In fact, he adopted such a surprising attitude towards one or two standard practices with regard to it that, reading the report of his remarks, many managers and members of the general public too, must have found themselves temporarily short of breath. But if we study his ideas coolly and dispassionately and discard the prejudices which we have formed in the past, we must admit that there is a great deal of truth in what he said. Advertising is one of the most delicate sciences in the whole realm of modern business. Even the most advanced and successful organisations have only touched the fringe of it as yet; and the theatre which—we are sorry to have to say it—lags behind the big industries and its own rivals in the entertainment world in so many respects, still persists in a very muddled and antiquated state of mind over its functions.

Mr. Laughton's Revolutionary Ideas.

Theatrical advertising seems to have stood still in recent years; in their methods of *réclame*, managers still cling to the outworn and slightly ridiculous devices of thirty years ago. For this reason we welcome the searching scrutiny which the original brain of Mr. Laughton has directed on a few of its more time-honoured practices.

There can be no doubt that there is a new spirit of experiment abroad to-day; the stage has at last awakened from the long sleep into which it was lulled by a false sense of complacency and an insane belief in its own impregnable position. The bare struggle for existence is keeping it in a state of wakefulness. The public has at long last been provided with comfortable new playhouses, real men of the theatre are finding the way clear for them to return to the business which only their expert knowledge can revive, the old, bad way of doing things is gradually being superseded. Let us make sure now that the advertising of attractions is put on a new and better footing.

Mr. Laughton tells us—and he says that the astute Mr. Edgar Wallace is is agreement with him—that he deprecates advertising the actual age of a play during a run. "It has been," he asserts, "the universal custom of almost every management in London to announce on posters, and if possible, in the newspapers, the one-hundredth performance, and every succeeding century scored by a presumably successful production. I have even seen the twenty-fifth, fiftieth and seventy-fifth performances so advertised." Here, we think, Mr. Laughton is on firm ground, but we make the reservation that where such a phenomenally long run has been enjoyed by a play not to have seen it is to place a member of the general public in the position, an unhappy one for the British mind, of being different from his fellows, the fact should be blazoned forth on every available hoarding.

"House Full" Boards.

ANOTHER fetish of the theatre attacked by Mr. Laughton is a too prodigal display of "House Full" boards. This practice has been indulged in so indiscriminately in the past that we doubt if it means very much to the man in the street to-day. It was, as Mr. Laughton reminds us, originally used to save people from wasting time by waiting to book seats for a performance when all had been sold. Even now it performs a service by warning people that if they want to make sure of seeing a success they must book some time ahead. But these boards have been used so exuberantly that they now have very little practical advertising value. And in this connection we should like to warn those managements who seek to keep a piece running solely on the strength of a sensational advertising campaign, that the pace in such things becomes increasingly fast and difficult, and they are bound to defeat their own ends finally.

A PANORAMA OF LONDON LIFE.

SEYMOUR HICKS' REMINISCENCES.

Between Ourselves (Cassell and Co., 10/6).

As is only natural, the books of social, and theatrical reminiscenses being poured from the Press to-day, written as they are for the most part by contemporaries and friends, contain references to the same events and people. This might appear to make the reading of more than a strictly limited number of them a somewhat monotonous occupation. But after all, things can never look exactly alike to different pairs of eyes, and so we do not care how many times the familiar panorama of London life of the past forty years is unrolled before us so long as we find by our side a new and interesting guide who is able to communicate his own particular outlook to us. The bore will only be able to convey a boring impression of the people he has met, but all thoughts of boredom vanish when we read on the title page of this book that our companion on our walk down the corridors of the past is to be Mr. Seymour Hicks. And sure enough to see Henry Irving, J. L. Toole, William Terriss, Herbert Tree, Lord Tennyson, Oscar Wilde, Marshall Hall, Joseph Chamberlain and E. G. Odell, to mention only a few of a widely-inclusive gallery of actors, poets, lawyers, statesmen and bohemians, though his alert and shrewd mind is like meeting a number of engrossingly interesting acquaintances for the first time.

[*Photo: S. Georges, Ltd.*
MR. SEYMOUR HICKS.

A Kind-Hearted Author.

Mr. Hicks has seen and thought out things for himself. In none of his portraits and judgments is there any hint of a ready-made opinion. This book of his is no mere echo of the popular cries and prejudices of his time, and it is a sad thing for the world that it does not contain many more natures as individual, generous, and pitying as his. The author's great qualities of heart radiate a warm glow from these pages. We confess to finding some of the great figures of the past, with their biting, merciless tongues and ferocious practical jokes, somewhat intimidating company, and it is comforting to have Mr. Hicks with us when in their presence. In this kindly and urbane book the cruellest sallies of the redoubtable W. S. Gilbert and T. W. H. Crosland seem to lose some of their sting.

"Between Ourselves" is not an autobiography in the usual sense, it is no use searching in it for details of the author's public career or private life; these simply are not there. What Mr. Hicks does is to talk about the various personalities who have interested him, and give his own valuation of them.

Old Bailey Trials.

The first thing that we notice about him is his catholicity of interests. Mr. Hicks, one of our finest actors, can never, we feel, have learned his art from books; he has acquired it through studying his fellow-creatures in the green room, at the dinner table, in clubs, on racecourses, in the street, and in the law courts—principally here, we feel. He devotes two chapters to the Old Bailey and to famous judges and criminals. He knew very well all the members of the famous team who, as he says, "was batting at the Old Bailey in the 'nineties"—Horace Avory, Charles Mathews, Charles Gill, R. D. Muir, Travers Humphreys, Chartres Biron and Archibald Bodkin; and he attended the celebrated trials of, among others, Stinie Morrison, the Muswell Hill murderers, Fowler and Milsom, Mrs. Dyer and Oscar Wilde, of which talented and unfortunate man he gives a full and fair character sketch. Several characteristic *mots* of Wilde's are recorded which we do not remember having heard before. For instance, his reply to the gushing lady who, after five minutes' continual talk, with Wilde staring blankly at her, said: "But, Mr. Wilde, I don't think you remember me. I am Mrs. Smith." "*Of* course, of course you are," was the reply. "How stupid of me. I always remember your name but I can never think of your face." And his neat response to a lady—the same one, Mr. Hicks thinks—who asked him to dinner: "Mr. Oscar Wilde is extremely sorry not to be able to accept Mrs. Smith's kind invitation to dinner, but owing to a subsequent engagement he finds it impossible."

Oscar Wilde's Enemy.

A chapter is given over to Wilde's implacable enemy, Crosland, the man with a streak of genius, who makes a characteristic appearance in the pages of Mr. Hicks, who writes: "My first recollection of him is a white-faced, black-bearded man making a triumphal progress round Leicester-square, surrounded by a cheering mob and followed by about a dozen empty hansom cabs. I had just emerged from a club, and hearing some shouting, turned into the square to see what it was. I gathered that Crosland, who had been dining sufficiently well to become slightly cantankerous, had insisted on being driven from Hyde Park Corner to the long vanished Hôtel de l'Europe, where he was living at the time, in a cab with a white horse in the shafts. There was such a cab, but it was at the very end of the rank. It could not be hired until all the others in front of it had found fares. So Crosland, through whose fingers money, when he had some, flowed like water, hired the whole rank and drove up Piccadilly in his white-horsed cab at the head of it.

Human Curiosities.

Mr. Hicks appears to have a passion for human curiosities, and his book contains many accounts of the odd specimens he has met and quietly criticised in his own mind. He gives short, incisive sketches of men, some of them attractive, all of them strange, such as Willie Wilde, Oscar's brother, a man who may be said to have wandered pleasantly through life, going on his way "living on the even tenner of other people's money," the Marquess of Ailesbury who, "thick-set and red faced, dressed like a cabman and looked more like one of them than the cabmen themselves," and Abington Baird, the millionaire and amateur jockey.

A Typical Irving Story.

But it is the theatrical reminiscences which are most interesting and complete. Mr. Hicks writes of his many appearances by command of Royalty, in which he tells many incidents typical of the kindness and thoughtfulness of the Royal Family; of J. L. Toole, with whom he spent two profitable years at the commencement of his career and of whose fondness for elaborate practical jokes he gives many amusing examples; of Henry Irving, whom, of course, he met as Toole's "best-loved friend." Irving once took Mr. Hicks to visit Meredith on Box-hill; an auspicious occasion indeed for the young man. As the old actor and the youthful one were waiting for their train that evening, some hobbledehoys on the platform commenced making fun of Irving's striking appearance and singing a popular song of the day, "Get Your Hair Cut." Irving stood for some moments livid with rage, and then suddenly walked up to the ill-mannered cubs.

"In a moment they all stopped as if by magic. There was a pause, and looking straight at them, he said: 'Merry fellows, aren't yer? Well, get your tongues cut.' Not one of them moved, for in anger Irving was a very frightening person. Then, singling out their leader, he said: 'What time does the next train come in?' The youth, thoroughly awed, stammered out, 'Nine o'clock, sir.' 'Yes,' said Irving, 'I knew that,' and turning on his heel, left the band of simpletons to darkness and themselves."

Outstanding Figures.

Mr. Hicks has touched the life of his day at almost every point it seems. He has discussed the Russian Ballet with Diaghilev, has met the most outstanding and interesting figures among American actors and South African diamond magnates. He nearly joined Hatry in business, and he knew James White very well indeed and was clever enough to sum up that extraordinary character before the disastrous climax to his career which set most other people cackling wisely after the event. He writes appreciatively of music and musicians, describes how he felt a wave of reverence come over him at the sight of Richard Strauss at the Savoy Hotel, "even though he was eating strawberry jam with his mutton cutlets," and tells us the extraordinary fact that Puccini, the composer of Sardouesque melodies, once contemplated writing an

(*Continued at foot of next column*).

(*Continued from preceding column*).

opera version of Shakespeare's "Henry VIII."

All things have meant much to Mr. Hicks, but the theatre, we think, has first place in his heart. We will conclude by repeating his story of the two old actors who, "footsore and weary, tramping with all their earthly belongings on their backs to a neighbouring town, were passed by a magnificent motor-car and, eyeing it without envy, one turned to the other and said: 'Bill, look! two men on the box and the lady and gentleman inside as rich as Croesus. Don't you wish we were them?' 'No,' his companion replied, 'not for a moment, laddie. *They can't act!*'"

BY THE EDITOR.

The Same Situation.

I had a long talk with H. M. Harwood one day last week. He told me that he had made no alterations in "The Grain of Mustard Seed" (the revival of which, at the Ambassadors, is noticed in this issue) because he thought the political element was even more to the point now than it was ten years ago. "I left the parties quite vague," he said. "It does not matter which Government is in power. There is the old gang at the top, difficult to get at and get behind, standing in the way of the individual member who tries to think and act in relation to the public.

* * *

The Difference in Morals.

"The thing that concerns the hierarchy is chiefly how to remain in power. It is the same to-day as it was ten years ago, or in the time of Gladstone. There is no need to bring that part of the play up-to-date," he said. "The question of the morals of the heroine has altered a good deal. Ten years ago it caused a sensation because Marjorie Corbett had lived with a man who was not her husband. That sort of thing is a commonplace in plays of to-day. For that reason 'The Grain of Mustard Seed' is being set in the period of 1920. When we came to study the women's dresses we found there was very little difference between those worn by the actresses in the first production and the frocks of to-day—the skirts, for instance, were about the same length."

* * *

A Revival Theatre.

We chatted for some time about the wisdom of reviving plays. "It is a curious thing," Harwood said, "that however good a play is there is a certain inertia in the public to be overcome if it is revived. I never understood why. If I had the time," he continued, "I would run a theatre with revivals of pieces that have not been successful. So many good plays have failed for reasons which had nothing to do with their merit. I can think of nearly a dozen that ought to be given another chance. New pieces are so difficult to find, and there is less risk in putting on a piece that you know is good than a play which only appears to be satisfactory in manuscript form."

* * *

Difficulty of Getting Plays.

I left Harwood wondering whether he is right about the difficulty of getting new plays. I think his own judgment is first-rate, and I feel that some managers do not know a play when they read it, or even see it. An hour or two later I was sitting at the Club with José Levy and James Agate, and the question was raised again. Agate mentioned how, at the Stage Society matinée of "Journey's End," he and I almost went down on our knees and begged three or four managers to buy the piece for public performance. The reply was practically the same in each case. "Yes, it is very good; I enjoyed it enormously, but there is not tuppence in it."

* * *

The Will Hay Stuff.

The stage-hands at the New Theatre, I hear, prophesied a success for "Topaze." After the dress rehearsal one asked another what he thought of the show. "Well! I think we've got a success, mate; that 'Will Hay' stuff in the first act is bound to make it go," was the reply. It is quite true that some of the best acting of the evening came from the small boys in the schoolroom.

* * *

"Machines."

Reginald Berkeley has tackled a big thing in "Machines," which is being produced at the Arts Theatre next week. Its theme is suggested in the title: is this mechanised age crushing the individuality of human beings? That is very roughly the idea of his play, which has been rewritten since it was broadcast by the B.B.C. some time ago. Edmund Willard has a fine part, I understand, as the idealistic workman who makes a stand for his fellow mechanics to share in the machinery of the business. Marie Ney will make a welcome return to the stage as the girl who comes between the man and his wife. I gather there is every prospect that this play will be taken for public performance after the Arts Theatre run.

* * *

D. A. Clarke-Smith Back.

D. A. Clarke-Smith returned from America about ten days ago. When we met he had some amusing stories to tell about the gangsters, speak-easies, and other charming embellishments of New York life. He went out to play in "Insult," which did no better in America than in England.

* * *

Eddie Cantor.

Eddie Cantor, the star of "Whoopee" now being shown at the Tivoli, had a hard struggle as a child as he frankly states in the book he wrote a year or two ago. He was born thirty-six years ago in the New York Ghetto. Both his parents died before he was two and a grandmother stepped into his life with a vehemence that, Cantor has declared, is still felt.

His Start in Vaudeville.

He left school at the age of twelve, and then sold newspapers and picked up dance steps from the boys in the streets. He always wanted to be an actor, and made his first public appearance on amateur night at Minor's Music-Hall in the Bowery, carrying off first prize. Then he became a singing waiter in a Coney Island beer-garden and finally received a real start in vaudeville at Hammerstein's Music-Hall in Times Square, in 1911. His only appearance in London was in a revue at the Alhambra and Cantor returned to New York without having set the Thames on fire. In the next few years he began to make a considerable hit in musical comedy, and Florenz Ziegfeld engaged him for his cabaret show, "The Midnight Frolic," on the New Amsterdam Theatre roof. So great was his success that he persuaded Ziegfeld to star him in a musical comedy. However, just as the show was about to be put on, the Actors' Equity Association was organised.

* * *

A Revolt Against Unfair Conditions.

Cantor, although himself an enormous success with no complaints against anybody, immediately became one of the leaders in the revolt of the actors against unfair conditions, which meant that he had to withdraw from his first starring show. Cantor has been one of the guiding spirits not only of Equity but of the N.V.A., ever since. After the strike Cantor went over to the rival management, the Brothers Shubert, for whom he worked for several years, and in 1923 Ziegfeld gave him the offer of a starring part in "Kid Boots," in which he made his greatest success.

* * *

An Amazing Woman Playwright.

I read "The Lovers of Astrea," by J. G. Sarasin with the more interest because its heroine, that extraordinary novelist and playwright of the late seventeenth century—Mrs. Apha Behn—has always appealed to me as a romantic figure, almost more legendary than actual! So fascinating is the novel that I felt impelled to look up some facts about Mrs. Behn, wondering how far the author had called on imagination to add to fact. Strangely the terse language of the notes I read seemed to speed the imagination. There, in cold précis, was a life that outwits fiction. Aphra Behn, the daughter of a Kentish barber had adventures enough to fill a dozen books, was at home in every class of society, her wit and abilities brought her into high estimation at Court, she supported herself by her numerous plays, and was finally buried in the cloisters of Westminster Abbey.

* * *

A Novel of Theatrical Interest.

It will be seen, therefore, that the life of this amazing woman gives a novelist remarkable scope, and Mr. Sarasin has fashioned a story that is extraordinarily entertaining. He writes vividly, and the early chapters on life in Guiana are full of colour and movement. His pen pictures, too, of London in the plague year, of life at Antwerp in the nunnery, and quiet Dutch interiors, and the unsavoury conditions in Newgate Gaol are all very successful. It is altogether a well told story. And what a vast canvas for a film; when one hears of the paucity of many film plots, here is a subject to hand! "The Lovers of Astrea" is published by Hutchinson at 7s. 6d. net.

* * *

Another Costume Book.

I was so delighted with the first costume book published by A. & C. Black, Ltd. ("English Costume of the Nineteenth Century") that I bought several copies last Christmas for presents; keeping one as a very practical and ornamental addition to my book shelves. Now from the same house in Soho-square comes another slim volume, even more fascinating than the first, for the subject—"English Children's Costume since 1775"—calls from Miss Iris Brooke the most deliciously graceful and delicate fashion plates, certainly a revealing treatise in line of evolution and revolution in the life of the child. Not only is it a book of great practical use to the costume designer, but Mr. James Laver's descriptions are extremely interesting. He, too, captures the feeling of period, his notes are original with no trace of academic flavour, and the whole book—illustrations, text and production—gives a feeling of a piece of important work perfectly done.

FORTHCOMING EVENTS.

OCT. 30th.—"Nippy," Prince Edward; Annual General Meeting, M.H.A.R.A., 18, Charing Cross-road, 12 noon.
NOV. 2nd.—Annual Dinner of the Stage Golfing Society, Savoy Hotel; "Karl and Anna" (Venturers' Society), Strand; O.P. Club's Dinner to the cast of "The Barretts of Wimpole Street" (Mary Anderson in the chair), May Fair Hotel.
NOV. 3rd.—"All for the Love of a Lady," Theatre Royal, Brighton; "Dying to Live," Empire, Cardiff.
NOV. 4th.—"The House of Danger," Lyceum; "An Object of Virtue," Duchess.
NOV. 6th.—"Machines," Arts; Middlesex Hospital Matinée ("Eldorado"), Daly's.
NOV. 7th.—Royal National Lifeboat Institution Matinée, London Hippodrome.
NOV. 9th.—"A Murder Has Been Arranged" (Repertory Players), Savoy.
NOV. 10th.—"The Quaker" (matinée), Royalty; Lydia Lopokova, Arts; "Our Bessie," Opera House, Burnley.
NOV. 11th.—"The Unknown Warrior," Little.
NOV. 13th.—Variety Ball, Covent Garden.
NOV. 17th.—"Ever Green," Adelphi.
NOV. 23rd.—Annual Supper and Ball, Grand Order of Water Rats, Park-lane Hotel.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALIBI.—Oct. 27, Hippo., Margate; Nov. 3, P., Buxton (3).
ALMOST A HONEYMOON.—Oct. 27, T.R., Norwich; Nov. 3, T.R., King's Lynn.
ALMOST A HONEYMOON.—Oct. 27, O.H., Cheltenham.
ALOMA.—Oct. 27, Hippo., Birkenhead.
APPEARANCES.—Oct. 27, H.M., Aberdeen.
APPLE CART.—Oct. 27, O.H., Belfast; Nov. 3, Prince's, Manchester.
BENSON, SIR FRANK (H. V. Neilson).—Oct. 27, O.H., Tunbridge Wells; Nov. 3, Pleasure Gdns., Folkestone.
BEST PEOPLE.—Oct. 27, Gaiety, Ayr; Nov. 3, T.R., Leamington.
BRANDON THOMAS REP.—Oct. 27, P.G., Folkestone.
CALENDAR, THE (North).—Oct. 27, King's, Hammersmith; Nov. 3, O.H., Coventry.
CALENDAR, THE (South).—Oct. 27, Borough, Stratford; Nov. 3, Pal., Plymouth.
CAPE FORLORN (Barry O'Brien).—Oct. 17, Grand, Southampton; Nov. 3, T.R., Windsor.
CARL ROSA OPERA.—Oct. 27 and Nov. 3, Gaiety, Dublin.
CHINESE BUNGALOW.—Oct. 27, Grand, Oldham; Nov. 3, Theatre, Richmond.
CONLIN, EVELYN, REP.—Oct. 27, Court, Warrington.
CO-OPTIMISTS.—Oct. 27, T.R., Leeds; Nov. 3, Alhambra, Bradford.
COVENT GARDEN OPERA CO.—Oct. 27, King's, Edinburgh; Nov. 3, O.H., Manchester.
DARLING, I LOVE YOU.—Oct. 27, Empire, Southampton.
DEANE HAMILTON.—Oct. 27, Lyceum, Sheffield; Nov. 3, T.R., Norwich.
DEAR BRUTUS.—Oct. 27, Lyceum, Edinburgh.
DEAR LOVE (Macdonald & Young).—Oct. 27, Prince's, Bradford; Nov. 3, Grand, Leeds.
DESERT SONG (A).—Oct. 27 and Nov. 3, Birmingham.
DESERT SONG (B).—Nov. 3, Blackburn.
DOBELL, W. L.—Oct. 27, Limerick (3).
D'OYLY CARTE OPERA.—Oct. 27, Theatre, Streatham Hill; Nov. 3, T.R., Newcastle.
EVER-GREEN.—Oct. 27 and Nov. 3, King's, Glasgow.
FIRST MRS. FRASER (A).—Oct. 27, Wimbledon; Nov. 3, King's, Hammersmith.
FIRST MRS. FRASER, THE (B Co.).—Oct. 27, Royalty, Chester; Nov. 3, P.O.W., Grimsby.
FIVE O'CLOCK GIRL (Macdonald and Young).—Oct. 27, Hippo., Keighley; Nov. 3, T.R., York.
GIRL FRIEND (Macdonald & Young).—Oct. 27, Shrewsbury (3), Kidderminster (3); Nov. 3, T.R., Worcester.
GHOST TRAIN.—Oct. 27, Pav., Perth.
HEAT WAVE.—Oct. 27, Prince's, Bristol; Nov. 3, Prince's, Bradford.
HERE COMES THE BRIDE (Macdonald & Young).—Oct. 27, Grand, Croydon; Nov. 3, O.H., Leicester.
HONOURS EASY.—Oct. 27, Grand, Wolverhampton; Nov. 3, Borough, Stratford.
HUTCHISON, PERCY.—Oct. 27, Newcastle; Nov. 3, Halifax.
JEW SUSS.—Oct. 27, Empire, Liverpool.
JOURNEY'S END.—Oct. 27, Hippo., Darlington.
JOURNEY'S END.—Oct. 27, Pal., Chelsea.
JOURNEY'S END.—Oct. 27, T.R., Plymouth.
JOURNEY'S END.—Oct. 27, Grand, Derby.
LILAC TIME.—Oct. 27, T.R., Blackburn.
LIMPING MAN.—Oct. 27, Court, Liverpool.
LOVE LIES (Macdonald & Young).—Oct. 27, P.O.W., Grimsby; Nov. 3, Grand, Derby.
MAID OF THE MOUNTAINS (Macdonald & Young).—Oct. 27, King's, Southsea; Nov. 3, Prince's, Bristol.
MAN IN POSSESSION.—Oct. 27, T.R., Brighton; Nov. 3, O.H., Blackpool.
MICHAEL AND MARY.—Oct. 27, T.R., Bournemouth; Nov. 3, Grand, Southampton.
MIDDLE WATCH, THE.—Oct. 27, Grand, Leeds; Nov. 3, T.R., Glasgow.
MR. CINDERS (Macdonald & Young).—Oct. 27, Grand, Swansea; Nov. 3, T.R., Hanley.
MISS ADVENTURE.—Oct. 27, Huddersfield.
MURDER IN THE CAR.—Oct. 27, P.O.W., Rugby.
MY WIFE'S FAMILY.—Oct. 27, T.R., Windsor; Nov. 3, Pal., Camberwell.
NAUGHTY WIFE.—Oct. 27, Palace Pier, Brighton.
NINE TILL SIX (Barry O'Brien).—Oct. 27, New, Oxford; Nov. 3, Theatre, Wimbledon.
NO, NO, NANETTE.—Oct. 27, Lyceum, Taunton.
ON THE SPOT (North).—Oct. 27, Alex., Stoke Newington.
ON THE SPOT (South).—Oct. 27, New, Cambridge; Nov. 3, New, Oxford.
PADDY THE NEXT BEST THING.—Oct. 27, T.R., Aldershot.
PAVLOVA.—Oct. 27, Pal., Manchester.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Oct. 27, T.R., Margate; Nov. 3, O.H., Harrogate.
RIO RITA.—Oct. 27, Empire, Newcastle; Nov. 3, Alhambra, Glasgow.
ROBESON, PAUL.—Oct. 27, Empire, Sheffield.
ROSE MARIE (Macdonald & Young).—Oct. 27, T.R., Exeter; Nov. 3, Empire, Chiswick.
SACRED FLAME.—Oct. 27, Lyceum, Ipswich.
SEXTON BLAKE.—Oct. 27, King's, Dover.
SILVER WINGS (Macdonald & Young).—Oct. 27, New, Northampton; Nov. 3, T.R., Huddersfield.
SILVER WINGS.—Oct. 27, Empire, Cardiff.
SLINGS AND ARROWS.—Oct. 27, P.O.W., Birmingham.
SO THIS IS LOVE.—Oct. 27, H.M., Carlisle.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Oct. 27, T.R., Nottingham; Nov. 3, T.R., Sheffield.
SUSPENSE.—Oct. 27, T.R., Glasgow; Nov. 3, Lyceum, Edinburgh.
SQUALL, THE.—Oct. 27, Prince's, Manchester; Nov. 3, P.O.W., Birmingham.
STUDENT PRINCE (Macdonald and Young).—Oct. 27, T.R., Stockport; Nov. 3, T.R., Rochdale.
SYMPHONY IN TWO FLATS.—Oct. 27, T.R., Bath.
TERRY, FRED, & JULIA NEILSON.—Oct. 27, O.H., Leicester; Nov. 3, Court, Liverpool.
THIRD TIME LUCKY.—Oct. 27, T.R., Chatham; Nov. 3, Lyceum, Sheffield.
THREE MUSKETEERS.—Oct. 27, Hippo., Lewisham.
TRIAL OF MARY DUGAN.—Nov. 3, Pal., Reading.
TWO DEEP.—Oct. 27, O.H., Blackpool; Nov. 3, T.R., Bournemouth.
WARM CORNER (Blue).—Oct. 27, Artillery, Woolwich.
WARM CORNER (White).—Oct. 27, O.H., Harrogate; Nov. 3, Empire, Peterborough.
WAY OUT (Prince Littler).—Oct. 27, T.R., Lincoln.
WHITE CARGO.—Oct. 27, O.H., Manchester; Nov. 3, West Pier, Brighton.
WILD CAT HETTY.—Oct. 27, Q, Kew Bridge.
WILD ROSE.—Oct. 27, W.G., New Brighton.
YELLOW SANDS (Barry Jackson and Prince Littler).—Oct. 27, T.R., Sheffield.
77, PARK LANE.—Oct. 30, Kemble, Hereford (3); Nov. 3, County, Belfast.

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DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
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HOLMSHAW, PERCY, REP.—New, Crewe.
LITTLE LEEDS REP.—Leeds.
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1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff.
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
PROVINCIAL PLAYERS.—Pier, Colwyn Bay.
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SHEFFIELD REP.—Rep., Sheffield.
VICKER'S STOCK.—Burslem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J. REP.—W.G., Blackpool.

REVUES.

ALIVE AND KICKING.—Oct. 27, Empire, Nottingham; Nov. 3, Grand, Hanley.
ALL RIGHT ON THE WESTERN FRONT.—Oct. 27, Pal., Blackburn.
APRES VOUS.—Oct. 27, Empire, Ashton-under-Lyne.
BEST YET.—Nov. 3, King's, Dover.
BRIGHT AND GAY.—Oct. 27, T.R., Loughborough.
CASEY'S COURT.—Oct. 27, Pal., Southampton; Nov. 3, Col., Portsmouth.
CASINO DE PARIS.—Nov. 3, Alex., Stoke Newington.
CLOGS AND TOGS.—Nov. 3, Met., Bootle.
COME TO THE FAIR.—Oct. 27, Met., Manchester.
COUNCIL HOUSES.—Oct. 27, Osborne, Manchester.
DE LA FOLIE PURE.—Oct. 27, Alhambra, Glasgow.
DUGGIE NEVER OWES.—Oct. 27, Hippo., Rotherham; Nov. 3, Hippo., Warrington.
DUG-OUT MELODY.—Oct. 27, Pal., Watford.
ERNIE'S END.—Oct. 27, Hippo., Brighton.
EVENING FOLLIES.—Oct. 27, T.R., Worcester.
FANCY FREE.—Oct. 27, Grand, Hanley.
FIND THE BABY.—Oct. 27, G., Leek.
FINE FEATHERS.—Oct. 27, Empire, S. Shields.
FINIGAN'S FOLLIES.—Oct. 27, Empire, Birmingham.
FOLIES BERGERE.—Nov. 3, Empire, Swindon.
FUNNY BOY (Francis Laidler).—Nov. 3, Wolverhampton.
GIPSY VAGABOND.—Oct. 27, Hippo., Southend.
GOLDEN ARROWS.—Oct. 27, Hippo., Preston.
GOLDEN MELODY.—Oct. 27, Pal., Huddersfield; Nov. 3, Pal., Bradford.
GOOD NIGHT.—Oct. 27, Granville, Walham Green.
HAPPY PEOPLE.—Oct. 27, Hippo., Liverpool; Nov. 3, Grand, Bolton.
HAMMER AND TONGS.—Oct. 27, Premier, Cambuslang.
HAPPY DAYS.—Oct. 27, Pal., Warrington; Nov. 3, Bedford, Camden Town.
HELLO FOLKS.—Oct. 27, Pal., Hull.
HIGH TOPPERS.—Oct. 27, Hippo., Aston.
HOT CHOCOLATE.—Oct. 27, T.R., West Bromwich.
HOUSE THAT JACK BUILT.—Oct. 27, Empire, Kingston.
IRISH SMILES.—Oct. 27, Olympia, Dublin; Nov. 3, Hippo., St. Helens.
JOLLY BOY.—Oct. 27, Empire, Bristol.
JUST PLAIN FOLK.—Oct. 27, Met., Glasgow.
LAUGH PARADE.—Oct. 27, Hippo., Hulme.
LAUGHS.—Oct. 27, Grand, Clapham.
LOOKING AT LIFE.—Oct. 27, Hippo., Wednesbury.
LOVE LIARS.—Oct. 27, Pal., Salisbury.
MAD HATTERS.—Oct. 27, Pal., Carlisle.
MAKING GOOD.—Oct. 27, Empire, Swindon.
MAKING WHOOPEE.—Oct. 27, Bedford, Camden Town.
MERRY SIDE OF LIFE.—Oct. 27, Grand, Luton.
MIRTH DIGGERS.—Nov. 3, Hippo., Keighley.
MR. JOLLY BOY.—Nov. 3, Pal., Southampton.
NEW BIRD'S NEST.—Oct. 27, Hippo., Aldershot; Nov. 3, Pal., Neath.
NUIT EXCITANTE.—Oct. 27, Hippo., Boscombe.
ON APPRO.—Oct. 27, Hippo., Mexborough.
ONE OF THE BEST.—Oct. 27, Empire, Woolwich.
PAGEANT ON PARADE.—Oct. 27, Hippo., Newcastle.
PAINTED DOLLS.—Oct. 27, Hippo., Wigan; Nov. 3, Preston.
PARIS AND PICCADILLY.—Oct. 27, Empire, Swansea.
PICCADILLY CABARET.—Oct. 27, West Pier, Brighton.
PLAYING THE GAME IN THE WEST.—Oct. 27, Alhambra, Bradford.
PLAYTHINGS.—Nov. 3, H.M., Carlisle.
POLICE FORCE.—Oct. 27, Temperance Hall, Merthyr; Nov. 3, T.R., Pontypool.
QUICK AND LIVELY.—Oct. 27, Col., Kettering.
REPLY TO THE TALKIES, THE (Francis Laidler).—Oct. 27, Empire, Penge; Nov. 3, Empire, Kingston.
REVE PARISIAN.—Oct. 27, Metropolitan, W.
REVUE SHOP.—Oct. 27, Hippo., Portsmouth.
SENSATIONAL.—Oct. 27, Crown, Eccles.
SENSATIONS OF 1931.—Oct. 27, Empire, Sunderland; Nov. 3, Empire, Nottingham.
SHOW A LEG.—Nov. 3, Pal., Bath.
SHOW LIFE.—Oct. 27, Pal., Reading; Nov. 3, Queen's, Poplar.
SHOW TIME.—Oct. 27, O.H., Cork.
SINGING CLOWN.—Oct. 27, Hippo., Wolverhampton.
SPARE TIME.—Oct. 27, Tivoli, Barrow.
SPEED AND SPARKLE.—Oct. 27, Pal., Grimsby.
SPLENDOUR.—Oct. 27, Tivoli, Aberdeen.
STILL GOING STRONG.—Oct. 27, Pal., Plymouth.
STORY BOOK, THE.—Oct. 27, Pavilion, Morley.
SURPASSING SHOW OF 1930.—Oct. 27, Hippo., Southampton; Nov. 3, Grand, Clapham.
THIS IS VARIETY.—Oct. 27, Pav., Liverpool.
TINY TOWN FOLLIES.—Oct. 27, H.M., Carlisle.
TOWN SHOW.—Oct. 27, Pal., Camberwell.
TOUT PARIS.—Oct. 27, Pal., East Ham.
VAUDEVILLE FROLICS.—Oct. 27, Pal., Bradford.
WHAT PRICE THE NAVY?—Nov. 3, Hippo., Coventry.
WHY GO TO PARIS?—Oct. 27, Empire, Hackney.
WIFE TAMERS.—Oct. 27, O.H., Dudley.
WIDE-AWAKE.—Oct. 27, Empire, W. Hartlepool.

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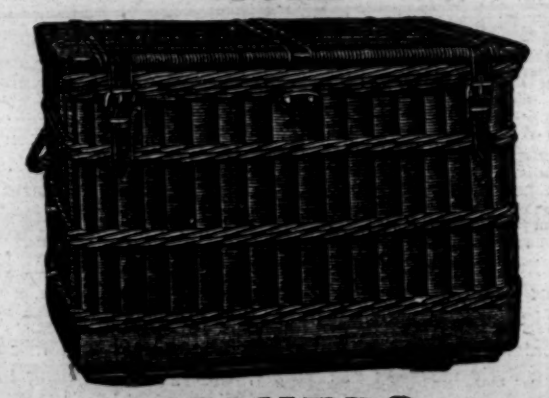
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RADIO DRAMA AND MUSIC.

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To-day (Wednesday), at 8 p.m., Adrian Boult will conduct the second of the series of B.B.C. Symphony Concerts, relayed from the Queen's Hall, with Arthur Rubinstein (pianoforte) as soloist. The Orchestra will play Overture, "Fingal's Cave" (Mendelssohn); Sonata from Church Cantata No. 31, "Der Himmel lacht" (Bach); Symphony No. 8 in F (Beethoven); and Symphonic Poem, "Don Juan" (Strauss). Arthur Rubinstein will play with orchestra Concerto in B flat minor for Pianoforte and Orchestra (Tchaikovsky). On the same evening, at 10.20 p.m., the Gershom Parkington Quintette will give a Coleridge-Taylor programme. Their items will include: Two Novelettes; Cameos; Eleanore; Onaway, Awake; and Three Four Suite.

On Thursday, at 7.55 p.m., B. Walton O'Donnell will conduct the B.B.C. Orchestra, whose programme will include: Suite, "L'Arlésienne," No. 1 (Bizet); and Suite, "Picturesque Scenes" (Massenet). Maria Marova (soprano) will be the soloist at this concert.

"The Importance of Being Earnest," by Oscar Wilde, will be produced by Val Gielgud on Friday, at 9.35 p.m. The cast will include Harman Grisewood as John Worthing; Peter Hannen as Algernon Moncrieff; Richard Goolden as Canon Chasuble; Wellington Briggs as the butler; Alban Blakelock as Lane, the manservant; Gladys Young as Lady Bracknell; Barbara Couper as the Hon. Gwendolen Fairfax and Lilian Harrison as Miss Prism. Also on Friday, at 7.45 p.m., Katharine Parker will give a pianoforte recital and her programme will include:—Fantasy-Impromptu in C sharp mino: (Chopin); and "La Maja et le Rossignol" (Granados).

On Saturday, at 9.35 p.m., the B.B.C. Orchestra, conducted by Joseph Lewis, will give a concert, in which Dale Smith (baritone) and Michael Mullinar (pianoforte) will be the soloists. The items in the programme will include Overture, "Land of the Mountain and the Flood" (MacCunn) and Gopak (Mussorgsky). Michael Mullinar will play Variations on a Nursery Tune (Dohnanyi). Dale Smith will sing three songs arranged by Fred Adlington, and "From Spring Days to Winter" (poem by Oscar Wilde, music by Harold Davidson). Bransby Williams will give his third instalment of "The Incredible Adventures of Rowland Hern" at 7.30 p.m. on Saturday. The third adventure will be "The Mysterious Wig-Box." The vaudeville programme, also on Saturday, at 7.45 p.m., will include Norah Howard (who is at present appearing in "Bitter Sweet"), together with Bernard Clifton in songs and duets by George Posford, Harry Pepper and Ralph Neale; Ronald Frankau, entertainer; Those Four Chaps (Bobbie Comber, Paul England, Eddie Childs and George Neil); Elsit and Doris Waters, entertainers; Teddy Brown and Mario de Pietro, who will play selections throughout the programme, which also includes a sketch by L. du Garde Peach, entitled "Stung," in which the two parts will be taken by Phyllis Panting and W. Gate Eastley.

London Regional.

On Wednesday, at 6.40 p.m., The Victor Olof Sextette will give a programme of works by Eric Coates, and Dorothy Bennett (soprano) and Eric Greene (tenor) will sing songs by this composer.

On Thursday, at 7 p.m., Fred Adlington will conduct the Old English Orchestra in a concert of old-time music. The Old Time Singers will also take part. The programme will consist of traditional music as well as works by Purcell, Boyce and Oswald.

On Friday, at 9 p.m., Joseph Lewis will conduct the B.B.C. Orchestra in a concert in which Walter Widdop (tenor) will be the soloist.

On Saturday, at 9 p.m., the Virtuoso String Quartette will play in a programme of Chamber Music, with Geza Frid (pianoforte) as the soloist. The programme will include: Quartette in G, Op. 76, No. 1 (Haydn) and Quartette in B flat, Op. 130 (Beethoven).

Midland Regional.

On Thursday, at 7.30 p.m., Leslie Heward will conduct the City of Birmingham Orchestra in a Symphony Concert relayed from the Town Hall, Birmingham. Nicolai Orloff (pianoforte) will be the soloist. Items of the programme will be: Overture, "Kamarinskaya" (Glinka) and Symphonic Poem "Tapiola" (Sibelius). Nicolai Orloff will play with orchestra Concerto in F minor (Chopin).

MICHAELMAS TERM AT OXFORD

The October term here opened with the City of Oxford Dramatic and Operatic Society's production of Edward German's light opera, "Tom Jones," which proved to be a great artistic success. Subsequent bookings include:—Macdonald and Young's company in "Silver Wings"; Leslie Henson and Firth Shephard's presentation (in association with Cecil Barth and Geo. T. Minshull) of the farcical comedy, "A Warm Corner." Mr. Barry O'Brien is to present C. B. Cochran's latest success, "Nine till Six," and on November 3, Mrs. Edgar Wallace is presenting Edgar Wallace's "On the Spot." On Monday, November 10, there is a personal visit of Godfrey Tearle and Mary Malone in a new modern play, "Slings and Arrows," by Sir Patrick Hastings, then Macdonald and Young follow with "Here Comes the Bride" (by arrangement with Julian Wylie Productions, Ltd.). The Oxford University Opera Club are to produce, on November 25, for five nights, a comic opera by Gustav Albert Lortzing, entitled "Czar and Zimmermann." The term's programme concludes with a personal visit of Zena Dare in Walter Hackett's comedy, "Other Men's Wives."

Early Nineteenth Drama.

"A History of Early XIX Century Drama, 1800-1850," by Allardyce Nicoll, being a further instalment of the author's general history of English drama from 1660 onwards, will be published by the Cambridge University Press in November. The same general methods of treatment have been employed as heretofore, the author's aim being to provide a guide both to the theatrical tendencies and to the dramatic activities of the period. An appendix to the book contains a list of some 10,000 plays produced between 1800 and 1850.

"Machines."

Edmund Willard, George Zucco, Frank Cochrane, George Carr, Brember Wills and Marie Ney will be the principals in "Machines," the new four-act play by Reginald Berkeley, which will be staged on November 6, at the Arts Theatre Club. The machines of the title are those of modern civilisation and their effect on mankind. A factory, a cottage, the House of Commons, a court of justice and a "press lord's" office are some of the scenes, the settings for which have been designed by Aubrey Hammond. Henry Oscar is producing the play, which will be given twelve performances.

Music Hall Ladies' Guild.

The annual general meeting of the Music Hall Ladies Guild will take place on Thursday, November 20th, in the Board Room of the Variety Artists' Federation, at 3 p.m.

Tickets for the annual supper and ball of the Guild, at the Savoy Hotel, Strand, on Sunday, Dec. 7th, can be obtained from the Hon. Organiser, Miss Lottie Albert, 31, Ridgmount-gardens, W.C.1, or from the Secretary of the Guild, 18, Charing Cross-road.

Gathering of the Clans.

With his fine character studies, Will Fyffe was at the top of his form at the London Coliseum last week. On Thursday evening one hundred Scotsmen, who were on a visit to London, headed by the pipers, went along to the Coliseum, and, of course, gave their favourite a rousing reception. Will is this week at the Hippodrome, Leeds, with Coram and his own variety bill, and will be in town again next week.

So This is Fame.

Bransby Williams, who is at the Coliseum this week, has divulged the origin of a widely-told story about himself. It appears that two men were discussing the Common Serjeant, Sir Henry Dickens, son of the great novelist. "Dickens," said one of them, scratching his head, "isn't that the bloke who does a bit of writing for Bransby Williams?"

Bransby Williams started life as an errand boy in a City tea-taster's firm. He got the Order of the Sack for neglecting business in favour of amateur performances. His mother wanted him to be a clergyman, and he used to preach in an East End mission. Some of his sermons were printed and sold. Years after, he listened to a sermon which seemed strangely familiar. It proved to be one of his own.

Robb Wilton's "Next."

Although the popularity of "His Journey's End" has by no means waned, Robb Wilton is well ahead with its successor, when required. The title of the new scena is "The Embankment" and from what we have heard of the script, Robb and Florrie have a worthy successor to their previous efforts.

Ventriloquial Varieties.

Look out for some novelties in the ventriloquial doll line from Tom Coram, who has had them up his sleeve for some time. They are startlingly good in detail.

Comedian at a College.

Tommy Lorne was to be found on Sunday night entertaining a full house in the hall of St. Francis Xavier's College, Balham, where he has two boys in training. He gave several scenes from his revue, "Laugns," and piled them up to the top. After his "Give yourself a pat on the back" scene, in which he was assisted by a quartette of the Estelle Girls, he might have gone on indefinitely. Instead, he made a short speech of thanks, in which he said he was only too pleased to come down and help the brothers, and would one day bring his whole show along.

Several other professional artists were present. James Bernard, described as "the world's smallest tenor," from Fred Leslie's Harmonica Band, had to sing six songs, and also joined Miss Winifred White, a soprano who had been twice encored in the "Miserére" duet from "Il Trovatoré." Miss Winifredo Howie is another well-known vocalist who appeared. Miss Dorothy Underwood and Mr. Arthur Symes were the accompanists.

Billy Danvers.

At the New Cross Empire, last week, Billy Danvers paid a brief visit to town—only his second appearance in London this year. Billy enjoyed a most successful season in Douglas with the Julian Wylie show, "Happy People," at the Palace Theatre, which production is on the road until he and the other principals must leave for pantomime. It was quite possible that Mr. Danvers would return again to the Alexandra, Birmingham, but it would have been rather strenuous work to play consecutive pantomime seasons of nearly four months. He will be seen in Town this year at the Borough Theatre, Stratford, and will play Sammy Sam in "Aladdin." At the moment he is considering a very tempting offer for the "talkies."

"Finnegan's Follies."

The O'Gorman Bros.' latest production, "Finnegan's Follies," is the best thing they have done, and is attracting good business wherever they go. On the Moss circuit they are particular favourites, and they are continuing their provincial tour until the end of the year.

Jack and Sylvia Kellaway.

After a two weeks' stay at the Plaza Theatre, Paris, Jack and Sylvia Kellaway received offers for other Continental cities, but engagements on this side made it necessary to return to London. We believe, however, that Harry Hilling is making arrangements for this versatile couple to return to the Continent for an extended tour through Sweden, Switzerland and Germany next summer. This week Jack and Sylvia are at the Coliseum, and next week will be seen at the Metropolitan.

Alec Kellaway.

We were extremely sorry to hear from Jack Kellaway that his brother Alec is at present in Hospital in Ayr, and was obliged to undergo an operation last week. However, we are glad to hear that Alec is making good progress and is receiving the personal attention of a Glasgow specialist. Alec recently concluded a happy season with Mr. Popplewell at the Pavillion, Ayr. By the way, Mrs. Alec Kellaway, better known as Miss Estelle Rose, wishes to thank all friends for kind enquiries and good wishes, which have been conveyed to her husband.

Lacy at Coliseum.

George Lacey, the new burlesque comedian, makes his first Coliseum appearance in a week or two, and should attract attention for his brand of humour.

Peggy Scott.

After her successful season at Clacton with Maurice Cowan's production, "The Surpassing Show of 1930," Peggy Scott is now touring with this excellent production, which was paying its first visit to Town last week at the Hammersmith Palace. We are glad to hear that Peggy is now quite fit again and her versatile efforts bring her well-merited appreciation.

The Cheeky Chappie.

Max Miller goes on from success to success and is maintaining his popularity in all the principal cities. He will be back in town in a few weeks, opening at the Coliseum with his comedy, songs and chatter presented in his novel way.

Marie and Maurice.

Those versatile dancers, Marie and Maurice, are an outstanding success in T. M. Productions' "Show Life," in which they scored last week at Camden Town. This week they are at Reading, and they will be in Town again on Monday at the Queen's, Poplar.

Humorous Feet.

Lew Grade, that dancer with the humorous feet and table steps, is in demand this week, playing several cabaret engagements, in addition to his work at the South London and Locarno.

Jock McKay.

As one of the clever components of that popular show "Laughter Unlimited," which drew such remarkable business at the Empire, Shepherd's Bush, last week, Jock McKay again proved that, apart from his own act, he is a useful comedian in shows of this kind.

Zahl's Agency.

Hyman Zahl and Alfred Esdaile have joined forces and opened a variety office under the name of Zahl's Agency at Faraday House, Charing Cross-road, where they are booking revues and variety acts.

King of Komics in Town.

After a long privincial tour, Fred Miller and Millie Deane return to town on Monday with "Paris and Piccadilly," opening at Shepherd's Bush Empire, and will have quite a long stay on the London tours.

Alfredo.

Alfredo with "The Big Ensemble" was the attraction at the Empire, Stratford, last week, and the show proved a popular success. It is next week at the Empire, New Cross.

Sandy Powell.

At Derby last Saturday, Sandy Powell concluded his tour with "Hold Everything." He commenced his variety dates at the Empire, Bristol, on Monday, and will be in town next week.

Andie Powers.

Meeting Andie Powers in town the other day we were pleased to see him fit and well after his recent illness. He tells us that his bookings in variety keep him pretty well occupied until next June. Andie has been supporting Horace Goldin for many months past and is at the New Cross Empire this week with this popular showman.

Billy Seldom.

After a successful season in production, Billy Seldom is now makig preparations for his fourth pantomime with Reg Maddox and this year will be seen at the Opera House, Cheltenham as Simple Simon in "Little Bo-Peep." In the meantime, Billy is in popular demand for concerts and variety.

Dale Sisters In Production.

The Dainty Dale Sisters have opened successfully in the O'Gorman Bros.'s production, "Finnegan's Follies," and are in for a long tour. This week they are at Birmingham and expect to be in town at the end of the year.

Hirste Happy, Too.

The name of George Hirste was inadvertently omitted in our notice of "Happy People" at New Cross Empire last week. George is, of course, just as happy as any of the other happy people, just as entertaining in the comedy scenes, just as successful, and in his spare time just as clever journalistically.

Ba-Ba, Gloo-Gloo!

This is not a foreign language, but the password of the Black Hand Gang, who under the leadership of Georgie Wood, have an adventurous career in the B.I.P. film which was trade shown last week, and which will cause much comment.

Happy Boys Back.

Jack Barker with the Three Happy Boys and Girvan Dundas have had a most successful three months tour in spectacular revue in Holland and are now back starting a tour in England with the Layton and Johnstone road show which carries them well into next summer. They opened at the Palladium, Southport, this week successfully, and start with the road show on Monday at the Empire, Edinburgh.

Brooklyn Boys Working Hard.

Dick Carlisle and his Three Brooklyn Boys, besides doing well in the "Follies of 1930" at the Peckham Tower, are also playing at two West End cabarets this week. They are booked up in London super-cinemas of the G.B. circuit to the end of the year, including return visits.

After Eight Years.

The Tom Davies Trio returned to England last week after eight years' successful tour in America, and were warmly welcomed at the Palladium for their daring "motoring in mid-air" novelty.

Funny Extra.

The Digatanos and Gene Sheldon being on the same bill at the Met. last week gave them the opportunity of repeating a funny combination of the acts which they had performed in America before. It certainly raised howls of laughter, the Digatanos' exciting dancing being interrupted by Gene Sheldon's irresistibly funny pantomimic displays of terror. If they can be found together again, it is bound to be one of the biggest roars in variety here.

Hurdles Going Strong.

Fred and Mirrie Hurdle in their new burlesque song and dance show are having a wonderful run of success after thirty-five consecutive weeks, and should soon be in town again with their act.

Hindustans in Production.

Harry Prescott and his Seven Royal Hindustans had a nasty motor-car accident last week, with, fortunately, no serious effects, except that the crowd thought Harry was a Frenchman. This novelty act has been engaged for Jack Buchanan's new production and opens in December, returning to town in the new year.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

Nothing, or so it always seems to me, can put Rene Houston out. Autumn may be waning into winter, the streets may be getting the season's first coating of slishy-slush, the performance may have dragged, but her gaiety is spontaneous, effervescent and infectious. She is wearing her swivel crinoline again this week, and Billy the dashing blue swallow-tail of a Regency buck; and they are singing, with serene disregard of the King's English, "Just like (sic) in a picture book." Where they are concerned, of course, questions of grammar are of no importance. It is their unrivalled high spirits which make us love them and these are never fai'ing. They have the unmistakable quality of the top of the bill.

I sincerely trust the partnership of Herbert Mundin and Veronica Brady may be long and profitable. With the right kind of material, their happy contrast of styles—his solemnity and her vivacity—would be a delight. But "On the Nodka," which is labelled as having been written and composed by Arthur Klein, is remarkably elusive. It opens with a song about "Nippy" which is interrupted by a "tough character" (forcefully acted by Julian Hamilt), who hands the next customer a package which appears to be a bomb, though it is really half-a-crown for the 2.30. There is a change of scene, in preparation for a dance by Herbert Mundin as a cossack and Veronica Brady as a "vamp." We see enough of their powers to realise how extremely droll they would be if only the author could make his ideas plain.

There is plenty of diversity in the performance, for Sylvestre deftly exercises his magical powers upon a picturesque display of sunshades; the Five Songs sing in a style of sensitive harmony and cadence which is quite their own, and the Kellaways exhibit their subtle understanding of how to mingle clowning with dancing.

"A Bit of Old Chelsea," by Greatrex Newman, enables Bransby Williams to exercise his effective gift of characterisation upon the part of a Pensioner. As an ecstatic bride-to-be and a despondent type of the girl that men forget, Nellie Wallace excites hysterical laughter, and then enacts her brilliant burlesque of feminine "Finesse." Phyllis Neilson-Terry remains a second week as a singer, charming crowded audiences to enthusiastic applause. That merry pair, Bennett and Williams, crack their jests while playing their phono-fiddles expertly.

THE PALLADIUM.

Long before the doors could be reached, it was plain that this was no ordinary occasion. Argyll-street was crowded with excited crowds, through which we had to fight out way from pavement to foyer inch by inch. The performance began at fever pitch created by the Three Rolling Stones. The skill of the dancing was the first thrill, especially when the tallest of the trio circled in the flickers with movements almost imperceptible. Their knockabout encounters, based on the irresistible joke of face-slapping which has been popular from Juvenal's day to this, turned hushed admiration into roars of laughter in a trice.

In "A Rural Romance," Tom Payne and Vera Hilliard exercise their extraordinary gift for contrasting romantic appearances with sordid realities. Broad as well as subtle in their humour, they never fail in their effect. Dorrie Dene scores a resounding triumph. Though she has been steadily increasing in popularity during the past few years, I was not prepared for the way she overwhelmed the audience on Monday night.

The Five Mounters are amazing. On a structure consisting of trunks at the base, tables above and chairs at the apex, they perform prodigies of tumbling backwards, forwards, and upside down. When we think our powers of being startled are exhausted, they make the ascent by jumping on their hands, and then turn themselves into human tanks that are capable of surmounting almost any obstacle.

But, of course, the biggest attraction of all is the return of Gracie Fields. With "Swinging in a Hammock," her first song, she demonstrates in a second or two how little she needs to make us laugh in order to win our hearts. But before beginning her second song, she changes before our eyes into a Lancashire lass who tells us the tale of "The Little Pudding Basin," a happy scrap of nonsense, full of her native wit. Just a twist of the hair and she has invoked the tragic verse for "As long as he wants me." Then another twist and she is ready for "The Co-Op. Shop"—all manners and moods are alike to her.

With his cheerful smile, Leslie Weston is one of our most likeable raconteurs. Gordon Freeman demonstrates his misplaced ingenuity in several inventions for the solving of life's unrecognised problems. Jack Powell plays the drums with the virtuosity which won him a place in Cochran's revue. Archie Glen keeps us amused with his unfailing resources of humour, and the Westwoods are excellent juggling cyclists.

HOLBORN EMPIRE.

The choice is between rhythm and life. The typical American act is danced because it aims at setting your pulses beating faster. The true British turn is acted because its purpose is to interest you in human nature. How well one style can blend with the other is made plain at the Holborn this week.

As one representative of life, here is Lily Morris in a hat of red and blue ostrich feathers united by pink ribbon, and a scintillating frock of a colour whose name is not in my vocabulary. Her ballad to the refrain of

"Let it go, Reilly,
Reilly, let it go,"

certainly has enough rhythm to set us all singing the chorus, but this merit is not to be compared to its rare, ripe and unctuous humour. It is the same with the lament of the bride who must take something home with her to prove that it is her wedding day. Grief is rarely as rollicking as this.

Those masterly studies of boyhood which Georgie Wood draws with such unerring skill are closer still to life. As "Alfie" in "Half a Clown," he plays cunningly upon our sympathy with the mischief of young rascals. His air of mock pathos is admirably suited to his trick of scoring off the wretched butler who has tried to warn him off the premises. The gracious lady who tries to befriend him is shown only a little more merry!

Rhythm is worthily represented by the Harmony Kings, who are past masters in the art of "attack." It is impossible to resist their swift, full-blooded style. Whether they wish to capture us in sentimental mood or appeal to our humour, they are equally successful. The programme contains fewer American acts than usual, but these singers represent the New World very well.

The chance to see Robb Wilton again will be eagerly seized by many, for this is one of his best examples of topsy-turveydom. The Two Henglers, now breaking their silence, tumble drolly, and Will Collinson argues spiritedly with Alfred Dean. The dancing of Renee and Godfrey is as cleverly staged as it is perfectly executed. Leon Kimberley makes love in his own vigorous style to Helen Page. Levanda performs "feats with his feet," and the Anderegg Brotners a perch-act novelty. Teddy Brown plays the xylophone with a maestro's ease.

WALTHAMSTOW PALACE.

The "big" feature of the variety bill here this week is undoubtedly the twelve tons of elephantine wisdom presented by Powers' Dancing Elephants, who cause much astonishment and amusement by their feats and clowning. Ben Osborne and Nellie Perryer in their new human nature skits were never funnier and kept the audience in roars of laughter throughout, obtaining big applause for their original ideas in humour. Byron and Byron create laughs by different methods and prove themselves expert funsters whose offering is much appreciated.

A warm welcome is accorded to Joe Pearson, who in plus fours entertains at the piano most melodiously and cleverly. The Ruby Sisters, with their dancing and acrobatic contortion movements, give a show that is different, and Dick and Edna Adaire are another versatile and unusual pair whose work obtained loud appreciation. The two Especials combine music and equilibristic feats with success and perform very effectively. Ray Cardle, an attractive young lady, completes a fine programme with her songs, which go down exceptionally well.

WOOD GREEN EMPIRE.

Another attractive variety bill this week is headed by Jan Ralfini and his band. Not alone is this a band, it is a collection of vocal, dancing and comedy artists who present a complete entertainment very well produced and directed by a master performer, who receives a warm welcome. Walter Williams and Winnie Collins offer a typical musical comedy act containing good singing, dancing and repartee which is thoroughly enjoyed by all in front mainly through the attractive personality possessed by this couple.

Ethel Revnell and Gracie West give an act which is appreciated by all. Ethel is funny in every word and gesture; Gracie is a contrast who serves to enhance the cleverness with which they both work. The Two Oddments, as they call themselves, are popular here and deservedly so. Clarkson Rose was never in happier vein. In his absurd bowler hat he sings the most atrociously funny topical and burlesque numbers and keeps his happy hearers in roars of laughter the whole time. Jack Mayer is a light comedy singer with a nice style, which will take him far. His songs are delivered in splendid voice and his personality gets him over well, accompanied by Alan Kitson, also clever in his way.

Arthur Pond is a comedy vocalist with a style of his own whose work meets with very big approval. Reno and Andy, a couple of burlesquers of dance, who can also sing, call for much applause by reason of their funny business. The Statis complete with a balancing act which is the last word in breathlessness. David James is the courteous manager here.

New Acts.

We hear from Reeves and Lamport that within the next few weeks several new acts will be seen in town. Don Lee and Louis open shortly at the New Victoria, and next month Rose Perfect is due at the Palladium. Felovis and the Five Petleys are also to make their re-appearance in London after a long absence, and the Three Rolling Stones are making their début here this week at the Holborn. They were booked by Henry Sherek.

Hilda Mundy.

On Saturday last, Hilda Mundy arrived home from America, and was immediately approached to play the leading rôle in a new talkie film production. She is now giving the offer consideration.

Mounters a Feature.

The Five Mounters, who were so successful here at the beginning of the year in their equilibristic novelty, are a successful feature at the Palladium this week, and go to Holborn on Monday.

"Roses of Picardy."

Will Parkin has caused a stir down at Bristol with his new idea in entertainment, drama with music, and his first show, "Roses of Picardy," has already been booked well into next year by the astute Edward Cranston.

Miller and Wilson.

Following a season of three months in variety, which concluded at Manchester last week, David Miller and Charlie Wilson opened in Mr. C. B. Cochran's new show at the Trocadero on Monday evening.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Many famous pantomime producers and artists have been invading the Feldman Building in the course of the past week, and one and all have expressed complete satisfaction with the firm's budget of winners. In addition to Francis Laidler, whose four productions will be fully equipped with Feldman stormers, other producers who have already made their selections are Harry Roxbury, whose pantos will be seen at the Theatre Royal, Glasgow and the Theatre Royal, Newcastle, and Tom Vernon, who is producing at the Grand, Hanley, and on the Stoll tour. Mr. Vernon was especially impressed with the new Eastern production number, "Song of the Congo."

"Dancing With Tears in My Eyes" promises to be the outstanding principal boy or girl hit. Every Fairy Queen has selected "Like a Breath of Springtime" and "Melody Divine," and among the other great winners which have been placed very extensively are "When You're Smiling," "Watching My Dreams Go By," "I Love You, I Hate You," "My Heart is Bluer than Your Eyes," "Mother's Smile," "Wasn't It Nice?" and "The Kiss Waltz."

The Embassy Six, which plays to delighted patrons of the London Sports Club, is going great guns with all the leading Feldman hits, including "Dancing With Tears In My Eyes," "Watching My Dreams Go By," "Melody Divine" and "When You're Smiling." This week it is "Dancing With Tears in My Eyes" is being featured by Jack Hylton and his famous Band at Finsbury Park Empire.

Famous Carl Brisson is another popular artist who is making a big hit with "Dancing With Tears in My Eyes." He appears this week at the Theatre Royal, Halifax.

That keen Feldmanist, Ella Shields, is at the Coventry Hippodrome and makes a sensational hit with "Dancing With Tears in My Eyes." Layton and Johnstone add one more to their laurels with their superb interpretation of "Dancing With Tears in My Eyes" at the Sheffield Hippodrome this week.

Bert Ambrose and his famous Band have just introduced Britain's wireless enthusiasts to the new sensation, "The Kiss Waltz." This outstanding number, by the writers of "Dancing With Tears in My Eyes," is destined to become as big a favourite as the latter number.

Jack Payne and his B.B.C. Band are putting over "Dancing With Tears in My Eyes" and other leading Feldman winners, greatly to the delight of listeners-in.

Albert Sandler, at the Park Lane Hotel, continues to make a special feature of "Dancing With Tears in My Eyes." Appearing this week at the Shakespeare, Liverpool, Sterndale, the famous violinist, has two big hits in "Melody Divine" and "Dancing With Tears in My Eyes."

The popular Dinkie Denton Trio continue to make a highly successful feature of "Dancing With Tears in My Eyes" at all their engagements.

Lawrence Wright Music Co.

The Lawrence Wright Music Company opened their energetic campaign on behalf of British songs Saturday last, when the front page of the "Daily Mail" was devoted exclusively to songs composed by Horatio Nicholls and other British composers. The "Sunday Referee" also had a full-page advertisement, and numerous other important newspapers throughout the country carried large announcements exploiting eight all-British compositions. The numbers which were given prominence were "Say a Little Prayer for Me," "Gipsy Melody," both by Horatio Nicholls, also "Adeline," "I've Got a Feeling," two very bright light comedy numbers which undoubtedly will find a place in the majority of pantomimes this Christmas, "That Night In Venice," which is an excellent production number, "Californian Serenade" and two very excellent valse ballads, "When I Passed the Old Church Door" and "Meet Me in My Dreams To-night." It can definitely be placed on record that British songs are once again holding their own, not only in England, but throughout the world.

Amongst the numerous well-known artists featuring Horatio Nicholls' "Say a Little Prayer for Me" we have such household names as Harry Claff, Eric Randolph, Jean Andrews, Jack Burke, Peel & Curtis, Nellie Wigley, Doris Ashton, Camille Gillard, Hal Bryan, Mercia Lotinga, and hosts of others, all of whom write in glowing terms of the success they are achieving with this marvellous ballad.

At the Metropolitan, Edgware-road, this week, Madge Stevens is delighting enthusiastic audiences with her excellent rendition of "Say a Little Prayer for Me." Miss Stephens' charming personality and excellent appearance contribute in no small way to her success.

A letter received from Jack Keet, who has recently joined "One of the Best" Company, informs us that three of the biggest hits of the show are "Ro Ro Rolling Along," "Sunny Side of the Street," and Horatio Nicholls' "Gipsy Melody."

At the Stratford Empire last week we had the pleasure of hearing Mona Marsh introduce another British song, "I've Got a Feeling," and Miss Marsh reaped a rich harvest of applause at every performance.

A letter from Miss Joan Vallis, from the Shakespeare Theatre, Liverpool, tells us of the pleasure Miss Vallis gets in singing three numbers from the Wright House, namely, "I've Got a Feeling," "Meet Me in My Dreams" and "Sittin' on a Rainbow."

That very versatile act, the Two Melody Boys, are making a very big success with "The Sunny Side of the Street," "Sittin' on a Rainbow," "Meet Me in My Dreams To-night" and "Sunshine of Marseilles," a quartette of numbers well suited to their particular style of work.

Rex Lorrimer and Mildred Hammond inform us that they are meeting with huge success with several excellent Lawrence Wright numbers, including "Exactly Like You," "Sunny Side of the Street," "Sittin' on a Rainbow," and "Meet Me in My Dreams To-night."

At the Holborn Empire this week the Four Harmony Kings are featuring with huge success "Song of the Dawn" and "Happy Days are Here Again." The harmonies with which they embelish these numbers are a delight to listen to. Teddy Brown, the "Great Xylophonist," is at the Streatham Astoria this week, where Lawrence Wright songs are well in evidence. Teddy is making a very big success with "The Sunny Side of the Street" and "Meet Me in My Dreams To-night." Wyn & Ivy, the Twin Sisters of "Mirth and Melody," at the Stamford Hill Regent Cinema, are featuring two Lawrence Wright songs, namely, "That's Where the South Begins" and "Happy Feet." At the Hippodrome, Bristol, next week, Scovell & Wheldon, always staunch Wright supporters, will be featuring "Song of the Dawn," "Sunny Side of the Street," "Ro Ro Rolling Along" and "Alpine Milkman."

New publications (no professional copies), 2/- each: "Do You Know," "I Still Call You Sweetheart," "What Good Am I Without You?"

Francis and Day.

Fresh from her triumphs in America, Gracie Fields resumes variety at the London Palladium this week, where she is accorded wonderful receptions at every performance. This charming artist immediately saw the great possibilities in "Swinging in a Hammock" and has now produced an entirely successful rendition of it. At the Palace, Leicester, this week, the inimitable Randolph Sutton creates a sensation with every rendition of "Cryin' for the Carolines." Ernest Shannon sings "When it's Springtime in the Rockies" with a wealth of expression, and retires to prolonged applause, and Jack & Hylda Grayson provide some clever work to the tunes of "Should I?" and "Low Down Rhythm."

"When it's Springtime in the

(Continued on page 13.)

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Oct. 27, LONDON COLISEUM.
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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

Rockies," "It Happened in Monterey," "Absence Makes the Heart Grow Fonder," "If I Had a Girl Like You" and "Telling it to the Daisies" are all accorded prominent places in the repertoire of Jack Hylton and his Boys, who appear to good business at the Finsbury Park Empire.

Playing the Grand, Clapham, this week with Tommy Lorne and Elka Simon's "Laughs" Revue, the Edmund Boys are proving popular with audiences. They display some unique instrumental and vocal work, big assets to their present act being "Blue Is The Night," "It Happened in Monterey" and "If I Had a Girl Like You." The last-named is proving an ideal choice on the part of Billy Elliott, whose powerful voice and personality are bringing him vociferous receptions at the London Shoreditch this week.

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"I Can See a Rainbow" is a striking and snappy duet for the Dale Sisters, who appear to fine receptions in "Finnigan's Follies" Revue, at the Birmingham Empire. Playing the London Coliseum this week, Bennett & Williams score in great style with their clever interpretation of "It Happened in Monterey." On the same programme Jack and Sylvia Kellaway never fail with the charming duet number "With You." Frank Brown & Kay Lavelle, playing the Hippodrome, Manchester, are scoring with "Puttin' on the Ritz," an ideal number for their special type of work. "I Can See a Rainbow" is now an established favourite in "Making Whoopee" Revue, at the Bedford, Camden Town, where it is finely rendered by Jane Ayr and Eddie Leslie, with the able assistance of the Broadway Melody Makers.

"Une Nuit Excitante" Revue is playing the Hippodrome, Boscombe, this week. This is the production, of course, in which Edna Prince and Peter Lane render their well-known version of "If I Had a Girl Like You" with such good results. Rene & Rose write to say that "When It's Springtime in the Rockies" is a certainty at every performance. They are shortly introducing "It Happened in Monterey" and "Down the River of Golden Dreams."

"Telling it to the Daisies" is undoubtedly the outstanding hit with Betty Erroll, the talented daughter of Bert Erroll, who is now appearing in variety. At present fulfilling variety engagements, Rome & Leonard are firm supporters of the "F. & D." catalogue, and their present programme includes "Swinging in a Hammock," "If I Had a Girl Like You" and "Telling it to the Daisies." "If He Cared" is an ideal vocal number for Lyle Jefferies, who resumes variety at the Hippodrome, Dover, this week to good effect.

Maud Carroll & Partner, playing variety, are scoring all along the line with "Springtime in the Rockies" and "Just a Tiny Four-leaf Shamrock." Some appealing vocal and instrumental work is heard at the Tower, Peckham, this week, where the Brooklyn Boys provide their popular speciality. The new Francis & Day waltz, "Old New England Moon," is now the outstanding ballad in their act.

Continuing their highly successful run with "All Right on the Western Front" Revue, the Two Alberts are regularly encored for "When It's Springtime in the Rockies" and "The Pagan Love Song," which they feature in their piano-accordion speciality. This week the show is playing the Palace, Blackburn.

Peter Derek, Ltd.

Peter Derek, Ltd., have received an interesting report of the success of several of their numbers in the States. Norman W. Cutler, of the Classics Refined Entertainers, enumerates his hits in New York as follows: At the Showdown Club, "The Masher and the Monkey," "A Bit of Lovin'" and "My Girl Anna." At the 444 Club, "Milk, Milk, Milk, Milk" and "My Girl Anna." On the voyage over, "My Girl Anna" and "The Masher and the Monkey"—to use his own words—"knocked 'em flat." Norman, by the way, is also a famous conductor.

"Baby Angel," one of the greatest fox-trots of the day, is being regularly featured by many London bands, including Roger Jalowicz, at the new Whitehall Theatre; Harry Gordon, at the Road House Club, Leicester-square; Dave Rome, at the Queen's Hotel, Leicester-square; Joe Kay, at the Tricity Restaurant, Strand; also by Godowsky's Band at the Astoria, Old Kent-road.

"Scatter the Sunshine," fox-trot song, is going well in the Jose Brook's production, "Wide Awake." Doris Stone and the Treasure Girls score a big hit every show with the number. Geo. A. Panter, at Northampton, is featuring the great Eastern foxt-trot song, "Hindoo Love Birds." A very melodious waltz song in sentimental vein which should be mentioned is "I Dreamt of You," and another of similar type entitled "Dreaming of Home," is being extensively featured by bands in Oldham district, including the Harmony Aces and Octram dance orchestra.

A fox-trot song which is creating quite a stir round about Rawtenstall is "The Birth of Another Day" fox-trot song.

Campbell, Connelly and Co., Ltd.

At the Palladium this week, Gracie Fields, back from her triumphant American tour, is causing a furore with three C. & C. hits: "Falling In Love Again," the biggest waltz ballad for years, "One Night Alone With You," the superb fox-trot ballad, and "I'm In The Market For You," all of which she has recorded. Bennett and Williams, at the Coliseum, are putting over "Falling In Love Again," and are delighted with their reception for this wonderful number.

Sophie Tucker has just introduced "One Night Alone With You," and says it is one of the biggest hits she has ever put over. Kitson and Mayer, the versatile and clever entertainers at the piano, now appearing in variety, made a terrific hit last week at the Metropolitan, their biggest successes being: "Without My Gal," the marvellous sob ballad, "Cheer Up and Smile," "Singing a Vagabond Song," and "There's a Good time Coming," the great prosperity song.

Jenny Howard and Percy King, appearing with great success in Wylie-Tate's "Happy People" Co., write to say that "Under the Sweetheart Tree" is having a wonderful reception. Artists looking for a good "point" number with plenty of strong extra material, should write in immediately for this song. The Minerva Four, who have now returned to variety, have three colossal hits in "The Same As We Used To Do," "Cheer Up and Smile," and "I'm In The Market For You." David H. David's interpretation of "The Same As We Used To Do" is nothing short of marvellous.

In Francis Laidler's "Funny Boy" Co., Joan Brett has introduced "One Night Alone With You" with great results, and is delighted with this instantaneous hit. Shamrock and Lee, in a new and clever act, are being encored nightly for their excellent rendition of "The Same As We Used To Do" and "Singing a Vagabond Song."

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Rehearsal at 12 noon for—
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Rehearsal at 12.30 p.m. for—
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BEDMINSTER HIPPODROME.
"Talkies."

STOLL PICTURE THEATRE (Newcastle-on-Tyne).
"Talkies."

LEICESTER PALACE.
Rehearsal at 12 noon for—
"All Right on the Western Front."

ARDWICK EMPIRE.
"Talkies."

MANCHESTER HIPPODROME.
Rehearsal at 10 a.m. for—
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Monday, November 3, 1930.

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Rehearsal 12.
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NEW SOUTH LONDON.
Rehearsal 12. (Low Pitch).
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REGENT THEATRE.
Martin Sabine presents "A BUTTERFLY ON THE WHEEL," comm. Nov. 1st, 1930.

WALTHAMSTOW PALACE.
Rehearsal 12.
Horace Goldin & Company.

METROPOLITAN THEATRE
Rehearsal 12.
Conway Tearle & Co. in "THE VALIANT," Adele Rowland and Pianist and Variety Company as booked.

BRIXTON EMPRESS.
Rehearsal 12.
Speed Productions, Ltd., to present "TOUT PARIS."

WATFORD PALACE.
Rehearsal 2.30.
Lew Lake presents "A MILITARY PICKLE."

CHELSEA PALACE.
Rehearsal 12.
James Brennan to produce "LE REVE PARISIEN."

The above are communicated for information without prejudice.

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Keith Prowse.

Miss Jose Collins, at the Hippodrome, Manchester, is featuring with enormous success "My Heart Belongs To The One." It has been in great demand from all sources, both from artists and revues, dance bands and radio, and will no doubt be one of the prime favourites of the 1930-31 pantomime season. Miss Jean Andrews, at the St. James' Cinema, Buckingham Palace-road, is also making a special feature of "My Heart Belongs." Billy Elliott, at the London Music Hall, Shoreditch, creates nothing short of a furore with his rendition of "My Heart Belongs."

Claude Worth with the Rothesay Entertainers at the Victoria, Dundee, is also making a very big success with "My Heart Belongs," "My Angel Mother" and "The Stein Song." Jan Ralfini and his Band, at the Wood Green Empire, are also making a splendid band representation of "My Heart Belongs." The Big Four, who opened so successfully at the Coliseum, London, have in active rehearsal for immediate production, "My Heart Belongs," and which they will produce in their own inimitable manner.

Talbot O'Farrell, producing his own road show, "Fancy Free," at the Grand Theatre, Hanley, sings with marked success, "My Angel Mother," and has introduced the greatest of all comedy 6/8 numbers, "I'd Like To Find The Guy That Wrote The Stein Song."

G. H. Elliott, at the Shakespeare, Liverpool, is singing with his usual success, and gaining thunderous applause for his rendition of "Moonshine Is Better Than Sunshine." Mr. Elliott has made of this number a great success. In the "Singing Clown" revue, Tom Moss has made an outstanding feature of the "Stein Song." The production is nothing short of marvellous and the singing something to be remembered.

Tom F. Moss, the Caruso of the halls, at the Hippodrome, Dewsbury, continues to gain unstinted applause for his wonderful rendering of "My Angel Mother." Ernest Shannon, at the Palace, Leicester, scores at every performance with the "Stein Song." Lily Burns, at the Shepherd's Bush Empire, features in an artistic and finished manner "My Heart Belongs." In the "Dug-Out Melody" Co. at the Palace, Watford, the Dug-Out Quartette are a strong attraction with their excellent singing of the "Stein Song." At the Hippodrome, Coventry, Miss Ella Shields gives one of the most original and artistic renditions of the "Stein Song" that could possibly be imagined. It is always a very big hit with her.

All artists who are engaged for pantomime should write in immediately for our pantomime songs, which include "My Heart Belongs," "I'd Like To Find The Guy That Wrote The Stein Song," "When Twilight Comes," "Smile While You May," "After Your Kiss," "I Don't Mind Walking In The Rain," "Shoo the Hoodoo Away," and "With My Guitar And You."

Chappell and Co., Ltd.

Miss Gracie Fields, returning from her New York triumphs, created a furore with "Sing You Sinners," at the Palladium this week.

The two big numbers from "The Big Pond"—"You Brought A New Kind of Love To Me" and "Livin' In The Sunlight, Lovin' In The Moonlight"—and the big rhythmic hit, "Sweepin' The Clouds Away," were featured with great success in Philip Ridgeway's "Parade" broadcast on Monday and Tuesday. Len Taylor is making a big feature of "You Brought A New Kind Of Love To Me" in "The Empire Party" Company at the Palace, Chatham, this week.

Vernon Sanders writes from the Theatre Royal, Bury, to say that "Tid-dle-id-dle-um-pum," the great comedy number, and "Sing You Sinners" are terrific winners in "High Toppers" revue. Al Bernard scored a great success with "Sing You Sinners" at the Clapton Rink Cinema last week.

We hear from Frank Farrall, playing in "Council Houses" Company this week at Manchester, that he is finding "The World Is Waiting For the Sunrise" an enormous hit. Ernest Butcher created a furore with Ernest Longstaffe's latest song, "Take Off Your Coat," at the Coliseum last week. This great ballad is ideal for pantomime. The "Four Brownie Boys" write from the Pavilion, Glasgow, to say that "Sing You Sinners" is a great success in their act.

All artists are cordially invited to call in and hear our wonderful new batch of numbers at the new Chappell Popular Professional Department, Victoria House, 142, Charing Cross-road, W.C.2. If unable to call, send 2/- for full selection.

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"Don't Tell Her What's Happened To Me," by De Sylva, Bronn and Henderson, and "I Remember You From Somewhere" are two of the biggest numbers in the country. We heard Gertrude Concannon at the Canterbury Theatre last week, and her rendering of "I Remember You From Somewhere" was delightful.

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(Continued on page 15.)

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CONDUCTED BY

Cut in Musicians' Salaries.

Concessions have been made regarding wages of theatre musicians in Lancashire following the recent round table conference in Manchester of the Conciliation Board representing the Musicians' Union and the Provincial Entertainments Proprietors and Managers' Association.

The new wages cuts, averaging about 7 per cent., affect musicians at six Manchester theatres of the Broadhead circuit, two Birkenhead theatres and one each at Barrow, St. Helens and Wigan.

The Conciliation Board has also reduced the minimum rate at the Argyle Theatre and the Hippodrome, Birkenhead, from £3 10s. to £3 5s., and at the Pavilion, Wigan—now the only theatre in Wigan not a picture theatre—from £3 6s. 6d. to £3 3s. The minimum rate at the Tivoli, Barrow, it has reduced from £3 to £2 18s., and it has knocked off a shilling from the minimum at the Theatre Royal, St. Helens, to make the minimum rate the same there as at Wigan, since in relation to wage rates these two towns are in the same area.

Jack Hylton's Continental Tour.

The appearance of Jack Hylton at the Finsbury Park Empire this week will be his last prior to his forthcoming long tour of the Continent. Jack will go to the Continent bearing the distinction of "Officier de l'Instruction Publique," which was bestowed upon him after his last visit.

Streatham Astoria's M.D.

Few musicians have had so much adventure and romance in their careers as Mr. Michael Doré, the musical director at Streatham Astoria. Mr. Doré was born in Moscow, and received his musical education at the Conservatoire in that city, securing the gold medal and diploma of Doctor of Music. His musical studies were continued under the famous Safonoff, and in Berlin under Joachim. Mr. Doré played for many years as leader in the Russian Imperial Orchestra, and was decorated by the Czar with the Russian National Medal, the Valdimir Medal and Ribbon and also was the recipient of a medal from the Russian nobility (an extremely rare decoration).

In Russia, Mr. Doré was the conductor of one of the principal symphony orchestras, but in the exciting days of the revolution found that such an atmosphere did not help artistic effort, and, indeed, he had considerable difficulty in maintaining existence. He succeeded in entering Germany, and was engaged in an extensive musical tour in that country just before the Great War broke out. Leaving all his personal belongings in Germany, Mr. Doré was able to reach France, and finally arrived in England practically penniless.

Michael Doré has given many violin recitals in London and appeared with great success at the Wigmore Hall, the Æolian Hall and the Queen's Hall. He has also toured most of the principal cities and towns in England. As a solo violinist, he has played on many occasions at the houses of the English aristocracy. Patrons of the Astoria must be familiar with his ability through the medium of the gramophone.

As a solo violinist, Michael Doré has few equals and as a conductor his reputation is of the highest. Recently, Streatham Astorians had an opportunity of appreciating Mr. Doré's musical worth when he, in conjunction with Mr. Fred Kitchen, of Brixton Astoria, submitted a special programme of symphonic and ballet music.

Ardwick Empire Orchestra.

There were scenes of sympathetic enthusiasm for the players at the Ardwick Empire last Saturday night, when cheery calls for speeches were responded to before the final curtain came down. The theatre is equipped with an orchestra of twenty-four, under the conductorship of Mr. Sam Brough. Mr. Brough has long been known as a delightful violinist, and his solo performances have been greatly appreciated and enjoyed by audiences at the Piccadilly (Manchester) Cinema and more recently at La Scala, in Oxford-road. Another feature, beside this very welcome orchestra, is the installation of the Coverdale Expanding Screen, which is used at the Stoll house in Kingsway.

Margery Dewey and Her Orchestra.

The music at the dinner and dance of the Wembley Chamber of Trade, held at Frascati's on Wednesday, was provided by Margery Dewey and her ladies' orchestra. The programme included incidental music before and during dinner. Miss Dewey was formerly at the Putney Bridge Kinema—violin-leader of the Savoy Quartette.

Joe Gibson's Band at Locarno.

I had a chat with Joe Gibson at Locarno last week and he told me that he and his band had just finished a season at Edinburgh. The personnel of his band playing at Locarno is as follows:—Harry Howard (piano, accordion and arranger); Frank Burns (sax, violin and oboe); Jimmy Gordon (sax and accordion); Bert Edwards (sax, oboe and violin); George Moffatt (trumpet); Leon Shillie (trumpet); Dick McDonald (trombone and violin); Bobbie Thomas (banjo and guitar); Stan Marshall (drums); Al Leslie (first violin); with Joe Gibson himself as leader, bass strings and bass saxes. Joe revealed to me that he started his musical career in the Boys' Brigade.

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EDGAR WHITE

Lewisham Dance Band Contest.

Mr. L. Ash-Lyons, who organised the Lewisham Open Dance Band Contest at the Embassy Rooms, Rushey Green, on Thursday, did remarkably well. Starting to the minute, the excellent floor quickly became the happy hunting ground of a large number of dancers. The M.C. was Sergt.-Major Pat Regan. Mr. Julien Vedey, Editor of "Rhythm," who was adjudicator, had no easy task in making his decision. The contesting bands were: Roy Bensey's Rhythm Boys, the Claudonians Dance Band, the Modroff Band, Jay Collins and his band, the Lesballians, the Rhythmic Revels.

In awarding the first prize, the challenge cup and medals (presented by H. Hinks Martin, Ltd.), to Jay Collins and his band, Mr. Vedey said that although only five in number, their rendering was excellent. The medals to the second band (presented by the organiser) were awarded to Roy Bensey's Rhythm Boys. The saxophone stand to the best saxophonist (presented by Ben Davis, on behalf of Henri Selmer and Co.) went to a member of Roy Bensey's Boys. The tom-tom (presented by L. Ash-Lyons) was awarded to the drummer with Jay Collins and the parcel of records presented by the Parlophone Co. went to the trumpeter in Jay Collins' Band and the pianist in the Rhythmic Revels. The gold and silver medal for the best banjo or guitar player (presented by the organiser) was earned by Roy Bensey's banjoist.

Exhibition dances were given by Mr. Wallace Pyke and Miss Marie Jocelyn, who afterwards judged the waltz and tango contests. The waltz prize was awarded to Mr. L. T. Knight and Miss Di Honr, and the tango, exceptionally well danced, to Mr. G. Anderson and Miss C. Skipper.

Mr. H. Hinks Martin was there, surrounded by an impressive array of drums, xylophones, cymbals, tom-toms and the "Vibranola" vibraphone. Mr. Ben Davis had a busy time with his full range of silver reed instruments, and Mr. G. Scarth, who specialises in second-hand instruments of all descriptions, had an impressive array on his stand. The humour of Mr. L. Ash-Lyons, who was the busiest man of the evening, came out during the interval, when he was host to a party which grew in number and rocked with laughter.

Flying Musician.

Many friends in the variety and musical professions will be interested to know that Derrick Miles-Sterling has now quite settled down at Blackpool, where he went about the beginning of June to act as conductor at the Palace Theatre of Varieties. Mr. Frank H. Jepson, who has wielded the baton for so long a period, has for several years past acted as musical director and adviser in addition. Mr. Miles-Sterling's appointment has been made in order that Mr. Jepson may devote his full time in his advisory position to the Blackpool Tower Company—no light task, as those who know the numerous activities of this company will agree, for, in addition to the four theatres, there are also three or four cinemas and a number of cafés and dance halls where bands are employed. The marvel is that for so long Mr. Jepson was able to give his time to such a varied list.

Derrick received a musical training as a boy and shortly before the outbreak of the Great War, ran away from home to join the then newly-formed Royal Air Force. He remembers one parade when the total strength reached thirteen! However, even though he had temporarily forsaken music, he could not help himself, and in a short period of time he had become instrumental (no pun intended) in forming what he believes to be the first band of the Royal Flying Corps, unofficial of course. There was a membership of six or seven. The violinist, the late Billy Powers, eventually won the V.C.

Some of Miles-Sterling's adventures are quite thrilling. He flew in the first passenger airship, has been on fire in the air twice and shot down once—and he still likes flying! During the war he was stationed at a small place on Salisbury Plain and found an outlet for his showmanship by converting a disused building into a theatre, writing dialogue, music and producing the first show there. Not content with this, he arranged his own lighting system and painted the scenery. Pooh Bah in fact.

He was until fairly recently conductor for Jimmy James and prior to that for Tommy Mostol, writing and composing at the same time.

Haidee De Rance.

Gamages have secured the services of that well-known violiniste, Haidee de Rance. She is appearing with a new ensemble of hers at the Holborn branch, where she has already become a great attraction. This combination is also a highly successful feature of the Sunday League concerts.

Brighton Municipal Orchestra.

If one can judge from the 1930-31 season programme compiled by Mr. Jan Hurst, conductor of the Brighton Municipal Orchestra, Brighton looks like regaining its reputation as an important musical centre. Concerts are being given in the Prince's Hall, Aquarium, each afternoon and evening except Saturday, and eminent conductors and artists will take part in special classical and symphony concerts on Tuesday and Thursday evenings. There will be no fewer than five British composers' nights, when Eric Coates, Roger Quilter, Haydn Wood, Major Hoby, Herbert Bedford and Jasper Roper will respectively conduct some of their own compositions. On December 16, the conductor will be Eldridge Newman, musical director of the Folkestone Municipal Orchestra and another visitor, on January 20, will be Ernest W. Goss, musical director of the Torquay Municipal Orchestra. The festival week is February 24, for which an attractive Schubert-Schumann programme has been arranged.

In addition to conducting the orchestra, Jan Hurst figures as solo pianist on several occasions. The personnel of the orchestra is as follows:—First violins, John Roberts (leader), Edwin Keirton, Charles Henke, Frank Platt, Sam Speehnan, Guy Parsons; second violins, Thomas Bennett (principal), James C. White; violas, Frank Parr (principal), Allan McDougall; violoncellos, Percy Auty (principal), William Warburton; double basses, Alfred Mellor (principal), J. Sullivan; flute and piccolo, Percy Stratton; oboe and cor Anglais, Thomas Bird; clarinets, Thomas Pearson (principal), W. Barrett; bassoon, C. M. Gordon; horns, W. Morgan (principal), George Swann (second horn); trumpets, W. Rushworth (principal), Joseph Russell; trombones, John Jones (principal), A. E. Osborne; tympani and percussion, Leonard Copestake; pianist and accompanist, Wilfred Wade; librarian, Leonard Copestake.

David Sisserman Returns from World Tour.

David Sisserman, the distinguished Russian solo 'cellist, who went to Australia with the Anna Pavlova Company in 1928, and at the conclusion of the tour was persuaded to remain in Melbourne as a member of its Conservatorium staff, is returning to England on the P. & O. S.S. "Comorin." "In America," says Sisserman, "music is supported like any other activity because it is good for the community, but Australia, alas, has not yet arrived at the unanimous verdict on this point. I believe a string quartette to be really a necessity in any self-respecting community; therefore, chamber music having always been of absorbing interest to me, I formed in Melbourne, after much endeavour and patience, the Sisserman Quartette. This quartette I can truthfully assert, grew in grace as time moved on, music lovers more and more keenly awaiting each succeeding concert."

Jan Kubelik, who was visiting Australia, heard the quartette at its final concert of the season, and expressed himself in eulogistic terms—"There is no better in Europe," he said, "one would go far before finding a better 'cellist than Sisserman."

David Sisserman has many admirers in Australia who regret the necessity he feels of leaving their shores. But he goes with tributes of praise, and good wishes, and it is certain such an enthusiastic, painstaking, magnetic personality will once again score great success in England.

A.A.'s Activities.

Alec Alexander tells me that his Radio Boys started their contract at the Ham Bone Club last week, keeping as snappy as ever. On Saturday, A. A. Radio Boys played at the concert and dance given by the Elliott Social Association, at Ladywell, and made a direct hit. Alec is now engaged rehearsing a five-piece combination for a well-known restaurant in the West End.

Savoy Orpheans.

Bennie Loban, of the Savoy Orpheans Band, is working up a connection for complete stage presentations, specialising in super-cinema requirements by staging a complete act in which variety will be the keynote. The act at Blackpool was greatly enhanced by the dancing of Grande and Maxted, who performed marvellously well in the small stage space at their disposal.

Moving Picture Makers' Dances.

The Society of Movie Picture Makers, Charing Cross-road, have commenced their regular club dances held in the private theatre of the society. This feature is proving most popular and with the Alec Alexander's Radio Boys dance band in attendance, crowded meetings are expected. The S.M.P.M. is a body of film enthusiasts making high-class commercial productions, using the talent of the members as actors and technicians, working under professional supervision. In a modern building they have erected a private cinema, film studios, club rooms and here many of the leaders of the film industry may be met. The secretary and founder is Mr. P. Macnamara.

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A LIVE WIRE AGENT.

Harold Marsh, who has just been appointed manager of the L.P.O.Y.A., Archer-street, has had an adventurous career. For the last ten years he has been touring the world, working chiefly under an impresario, giving British recitals, running revues and big jazz orchestras. He did the whole of South America from the Panama to Cape Horn and right to the other side of Lima and Peru. He got out of Bolivia the same night as the revolution started, and the same thing happened in Buenos Aires. By a stroke of good fortune, through a tentative offer received by cable, he came straight to England instead of breaking his journey to fulfil a two months' contract in Brazil, where the revolution is still going on!

Mr. Marsh, who has been thirty-nine years in the business, was one of the pioneers of moving pictures in 1905. He can entertain in five languages—English, Spanish, German, French and Ukranish. He began by running away from home and becoming apprentice to the famous Tony Felix, and a contrast in engagements was that of performing as one of the Flying Wincotts and acting as understudy for Franklin Dyall in "The Mystery of the Yellow Room" at the St. James's.

Mr. Marsh says he will be only too pleased to give advice free of charge to any artist contemplating a tour abroad, particularly in regard to contracts, the obtaining of rooms, customs duties, etc. He says the danger of travelling in South America has been greatly overstated and that it is now much safer for English artists to go there than heretofore.

Brownbridge Dances.

Robert Brownbridge opens his season on Monday at York Hall, Bethnal Green, with a ball at which fox-trot competitions will be judged by Tommy O'Brien, of the Carlton, and Miss Anderson, from the Opera House. The new Midway rhythm will be demonstrated; Middleton and Dawson, blind piano accordionists, will appear and a film star will present prizes. Howard Baker and his band are in attendance. The same programme will be given at the Tottenham Municipal Hall on November 3rd, when Bobby Vincent and his Ambassadors Band will officiate.

"TOUT PARIS."

AT EAST HAM PALACE.

Richard Jerome, for Speed Productions, Ltd., present here this week the amazing revue, "Tout Paris," with a sub-title, "Everything Parisian," in its entirety from the Casino de Paris, Alhambra, Brussels, etc., by arrangement with the French producer, Leon Volterra. This is a typical French revue Anglicised as much as possible without detracting in the slightest from the original French atmosphere, especially as regards the spectacular scenic effects and the ravishing scarcity of costume, what is left being very beautifully attractive. Amongst the most spectacular of a series of "eye-openers" are "Carnival of Flowers," Cannes Regatta, and the "Increzia" episode. At the head of affairs comic is Frank O'Brian, who in a number of rôles finds opportunity to prove himself one of the cleverest of the new school of humorists. He is a clever character comedian and a dancer of finest ability. In this revue, Frank does better performances than anything he has done before. He has a style of his own full of high spirits, and works on a cheery note throughout, which conveys an air of thorough enjoyment to all in front. Angela Guilberte is the leading lady. She is an Anglo-French artist, who in accent, tone and gesture is eminently suitable for the parts she plays. She is a bright vocalist and wears the most attractive frocks. Daphne and Jean Mariajanos are Belgium's best dancers, whose acrobatic and spectacular steppings are the best of terpsichorean artistry. These two clever artists work very hard and deserve the big welcome they receive. Violet Elliott proves very useful in several of the comedy scenes, whilst she shows a fine voice to advantage. Joe Hudson is another stalwart artist of experience, who adds to the success of most of the sketches. Sybil Stanford and Jack Desmond add to the vocal portion of the show in fine style, and Barbara Dean and her dancing girls are very attractive in all they do. Doris Green, Clay Crofton and Richard Nemo complete the cast.

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CLUB AND CABARET.

By VIATOR.

Romano's.

I find it very hard to believe there is such a thing as a depression in trade or other such calamities when I see the business done at this popular restaurant. When I went in they were putting tables on the dance floor and in all the gangways to cope with the rush of visitors. They are very busy re-decorating the entrance hall, and I see they have re-carpeted the restaurant with a delightfully cheerful futuristic design. If I may voice a little plaint it is the lateness of the hour at which the cabaret turn appears. Leslie Hutchinson was billed to appear at a quarter to midnight, but it was a quarter past before he made his appearance. By this time I had quite determined to "see him on" and then catch my train, but his whole performance proved such an entertainment that I even stayed to hear his two encores. He has a lovely baritone voice and a delivery of rare charm. He can be sentimental and philosophical, as in his opening number, "There Ain't No Trouble Without a Song," or "The Night You Told Me Those Little White Lies." "Just a Wind in the Willow" was a versatile poem in a heartrending minor key. His parody, "Body and Soul," was a gem, as was "On the Shady Side of the Street." Then he was sentimental again, singing "I Suppose That I'm Fond of You" and "There's Danger in Your Eyes." After all this he tried to retire, but the audience vociferously demanded "Gigolo," and by request again he sang "Two Little Babes in the Wood." "Hutch" played and sang for nearly half-an-hour.

Locarno.

Another big crowd was present on Club Night last week and, as usual, thoroughly enjoyed themselves. Margaret Sancta and Apryl, two charming girls, opened the cabaret show. They wore diaphanous frocks that were most alluring, and their opening waltz was delightful. Then one of them on her own danced a classical number excellently—in this the Locarno lighting was seen to marked effect. Then the other comes on in conventional male evening dress attire, and they put over some impressions of various couples doing a quick step in a modern dance hall that were not only subtly clever, but as funny as anything I have seen for a long time. Gerardo and Adair, with Shaw Innes and Bakst, proved a riot. They opened with a tango, with some wonderful acrobatic movements and a marvellous dip swing. The whole act is one of the most thrilling possible. One of the cleverest things they do is when two of them swing a lady round, using her as a skipping rope for one of the others to skip into. I must say how well Laurie Johnson and his Waldorf Band played for the cabaret acts. I have had occasion to criticise them, so it is a real pleasure to pay them this tribute. Mr. Kingdom tells me that it is hoped to open the Club extension on Armistice Night.

The Queen's.

Madame Colletta is fortunate that she always has a cabaret attraction in the Girls here. Recently they provided the whole programme, with the exception of two musical specialities by Mr. Dave Rome and his brother Reuben, and the whole show was very much enjoyed. Babs Allen and Mabs Newnham opened with a boy and girl duet, "I'm in the Market for You," then one of the quartette did an acrobatic dance and the other a very smart step dance, all four winding up with a very merry finale. Dawnya and Petrova were in the bill here last week.

The Trident.

Mr. F. C. P. Austin produced his new cabaret here last week. It is a high-speed show and played some eleven numbers in just over twenty minutes. It seemed to me an ideal show for Masonics, Clubs, etc. The cast included Dawnya and Petrova, in their acrobatic dancing act, which I have so often noticed; June Maurice, an excellent soubrette, and the Six Langham Girls, speciality dancers and soloists. The show opened with "Dance Time," in which the Langham Girls showed that they had the right cabaret style. "Don't Tell Her" was sung by Miss June Maurice in piquant fashion, and a speciality dance by the Girls which followed was very popular. Dawnya and Petrova's waltz speciality was as good as ever, and Miss Maurice and the Girls did well in "Hear That Whistle." Their "train" movements were particularly good. Miss Iris Bentley, in "Sunny Side of the Street" and "Dream Shadows," deserves praise, and Dawnya and Petrova's second dance was, as usual, loudly applauded. "If I Had a Boy Like You" gave Miss June Maurice opportunity to put in some good work, which she took full advantage of. The show was nicely dressed and had a real big reception.

The Cosmo.

Miss Norah Blaney, "at the piano," was the big cabaret attraction here last week. The popular comedienne got every ounce possible out of such numbers as "Old-fashioned and New-fashioned Girls" and "I'm Waiting for Love Like That," the latter a great number. Her artistry is perfect.

The Trocadero.

A perfect galaxy of stars, including singers, pianists, dancers, entertainers and comedians, has been gathered together to appear in "Trocabaret," the late-dinner show at the Trocadero, during November. "The Prosperity Party," Charles B. Cochran's new song and dance show in the Grill-room, for after-theatre diners, is as great a draw as ever. Recent changes in the cast include the introduction of the Melvilles, modern comedy jugglers, in place of Dekker and Pan.

FROM THE SONG PUBLISHERS.

(Continued from page 13).

The pantomime season is quickly approaching, and Victoria House is already being besieged daily by producers and artists who are on the look-out for material for the various subjects. The favourite number seems to be "I Remember You From Somewhere," and this is bound to be the big duet for principal boy and girl.

Comedians should not miss "Barnacle Bill The Sailor," which has lots of extra choruses, and is ideal for subjects "Robinson Crusoe" and "Sinbad the Sailor." "A Cottage For Sale" is a very big request number, and is sure to be in all the principal pantomimes throughout the country.

Pantomime producers and artists are invited to call at Victoria House, and hear the firm's latest publications.

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Those two excellent artists, Lord and Francari report a terrific success with our 6/8 success, "The March Of The Chocolate Soldiers," and Mason and Royle are featuring "San Sebastian" with huge success. In "The Merry Side of Life" revue, Will Hatton finds "The Polar Bear's Come Back," "It's All Over Town" and "Why Don't You Keep Out Of My Dreams?" the hits of the show, and the latter number is also a furore with Key and Keyworth.

The Novelty Three Band, at Kettner's, are working "It's All Over Town," "Why Don't You Keep Out Of My Dreams?" "The Polar Bear's Come Back" and "Wherever You Are" with terrific success. In "Television," Will Russell is still finding "The Polar Bear's Come Back" and "Digging Up the Road" very successful. Jack Marshall and his New Prince's Band reports that he is still doing very big with several of the firm's numbers.

Randolph Sutton is reviving "Oh Arthur" and "Oh Mother Is It Worth It?" at his various cabaret engagements. Ella Shields continues to delight her audiences with her rendition of our number "Nelly Grey."

Victor Gould will be pleased to see all old and new friends, and personally demonstrate our new numbers.

A Lecture on Santley.

A little book has just been issued which not only records the facts of Sir Charles Santley's life and work, but also presents in very interesting form many facts about him which could only be in the possession of one who was intimately associated with him. The booklet referred to is a reprint of a lecture on the distinguished singer given by Mr. J. Mewburn Levien, formerly Secretary of the Royal Philharmonic Society. Mr. Levien was both a pupil of Santley, and for many years his close friend, and this record of the great singer is packed with fresh and interesting facts. This latest account of a wonderful artist and remarkable personality is published by Novello's at 3/6.

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